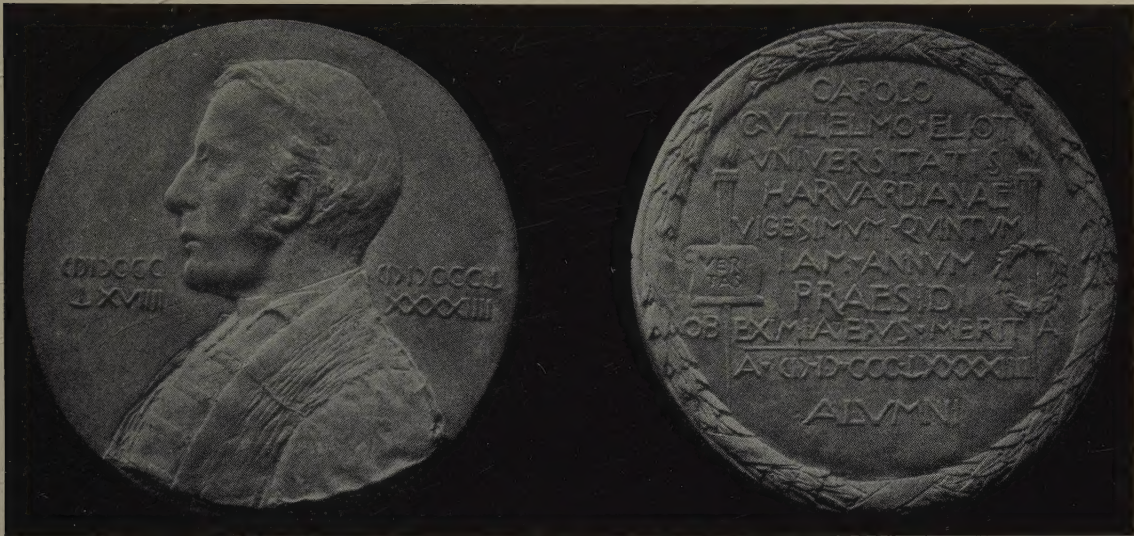


The INTERNATIONAL • STUDIO •

VOL. XXXVIII. No. 149

Copyright, 1909, by John Lane Company

JULY, 1909



MEDAL PRESENTED TO PRESIDENT ELIOT

BY BELA L. PRATT

THE WORK OF BELA L. PRATT, SCULPTOR BY WILLIAM HOWE DOWNES

WITHIN a few years it has begun to be evident that the art of sculpture in America is moving forward toward a fuller life; is, in fact, becoming a living art, in which individual talents of a distinct character are expressing themselves naturally and contributing to that "national consciousness" which builds up a school. Here and there vigorous personalities have emerged from the obscurity of the rank and file of the profession, bringing valid plastic proof of their right to bear the name of artists. There was a period, not so very long ago, when American sculpture was enfeebled almost to the vanishing point by an arid academicism, when it amounted to little more than a weak and paltry system of plagiarism. It was a watery reflection of the great old periods of antiquity and the Renaissance, void of initiative, and technically shallow, dull, in-

significant. It was thought that sculpture was no longer a living issue, that its day was gone past. We are happily beyond that point. Sculpture has had a new breath of life given to it in our own day. Once more it begins to be a real expression of real things, made by real men, related to the life about it. Among the men who have in various ways contributed to the revival of this old art is Bela L. Pratt.

The extraordinary distinction, fidelity and insight of Mr. Pratt's best work are rare qualities. Nothing could be more keenly personal than his portraiture, which possesses an intimacy of expression that recalls the Renaissance sculptures. His heads have an intensity of vitality which is most remarkable. There is a penetrating charm in many of his small works which is no less captivating, a poise and sober beauty of character that speaks to the imagination. He is a master workman, wholly enamored of his work. In his ideal figures, such as those for the *Fountain of Youth*, his creations are dis-

Bela L. Pratt



"DRAMA"
NEW BOSTON OPERA HOUSE

DECORATIVE PANEL FOR FRIEZE
BY BELA L. PRATT

tinguished by a pronounced sentiment for the poetry of the nude human form, its noble ideal beauty and its inexhaustible charm of movement and life. The spirit in which this work is conceived and carried out, in respect of its detachment, its purity of feeling and its sense of the dignity of the human form, is that of the Greeks, but, as is natural, to this is added the modern note of intimacy and personality. The bronze *River* figure, one of his recent works, is perhaps still more essentially modern in its vein, and is among his most striking conceptions. The pose is calculated to bring out with special emphasis the beauty and delicacy of the contours of a supple girlish form, and the idea of the work is singularly original and significant, expressing in every part the tranquil and gliding flow of the stream which is personified in this exquisite shape. The capacity to represent the nude figure is by common consent the supreme test of skill as well as of intelligence. The capacity to so present it as to do some sort of justice to its perfection, its grace, its strength, that adapta-

tion to its functions which makes it the acme of all that is beautiful, implies a more than academical power. In his *Fountain of Youth* marbles the sculptor has embodied the ideal of one of the finest things in the world, and that is youth. It is realized with a freshness of impulse, an enthusiasm guided by taste and intelligence, which not only carries the artist through successfully in matters of metier, but also gives him the power of sympathetic appeal, persuasive charm, lyricism—qualities which are rare, indeed, in the art as it exists to-day.

For just sixteen years Mr. Pratt has been producing, in response to a growing demand, a mass of sculptural work which comprises colossal groups, single figures, reliefs, monuments, statues, portrait busts, coins, medals and medallions, every variety of plastic work, and few sculptors of his age have a better showing to make, quality considered, or one manifesting a greater range, a greater fertility of invention or a higher plane of good workmanship. Of his public commissions the earliest was that for



"MUSIC"
NEW BOSTON OPERA HOUSE

CENTRAL PANEL FOR FRIEZE
BY BELA L. PRATT

Bela L. Pratt



"THE DANCE"
NEW BOSTON OPERA HOUSE

DECORATIVE PANEL FOR FRIEZE
BY BELA L. PRATT

the two colossal groups surmounting the water gate of the huge peristyle in the Court of Honor of the World's Fair of 1893 at Chicago. Since that auspicious beginning of a busy and fruitful professional career a steady and constantly increasing succession of commissions has come to him, the mere recapitulation of which would serve to indicate a prompt recognition of his talent and ample opportunities for its exercise, opportunities which have been brilliantly and grandly used. His success is not due to favoritism, but to intrinsic merit. Every piece of good work turned out has led to another commission. The artist has emphatically made the most of his gifts, and his reputation has taken care of itself.

An excellent course of training under first-rate masters preceded his actual professional life. Born in 1867 at Norwich, Conn., he entered the Yale School of Fine Arts in 1883 and studied under Professors Weir and Niemeyer. In 1887 he entered the Art Students' League of New York, where his teachers were Augustus Saint-Gaudens, F. Edwin Elwell, William M. Chase and Kenyon Cox. During the three years he spent in this school he had the useful opportunity of working for Mr. Saint-Gaudens in his studio. In 1890 he went to Paris and continued his studies there under Chapu

and Falguière. He entered the Ecole des Beaux-Arts at the head of the class the same year. While in Paris he received three medals and two prizes. He returned to the United States in 1892, was appointed instructor in modeling in the School of the Museum of Fine Arts, Boston, in 1893, and he still occupies that position. One can trace but slight tokens in his work of the direct influence of any of the masters named. Perhaps Mr. Saint-Gaudens's marked genius for design, especially for design in relief work, had its part to play in the development of his talent; at all events, he has given much evidence of a sure instinct for the subtleties of composition, for a fine movement of line, for an effective pattern and for a delicate play of light and shadow in low relief.



DETAIL OF PANEL
"THE DANCE"

BY BELA L. PRATT

Bela L. Pratt



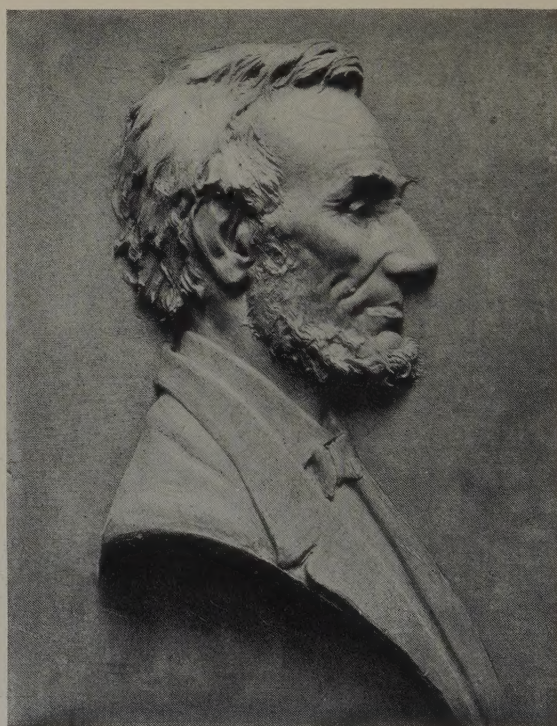
PLASTER DESIGN FOR TWO-AND-A-HALF
AND FIVE-DOLLAR GOLD PIECE

BY BELA L. PRATT

In those of his works, too, where draperies form an important part of the scheme his treatment may at times remind one of Saint-Gaudens, but only in a very general way. Of Falguière's style there is no hint in any of his productions, if we except one life-size figure, *Orpheus Mourning Eurydice*, a school piece, made under the eyes of that master in Paris, and shown at the Salon of 1898. Chapu's influence may be more clearly discerned in Mr. Pratt's customary sobriety of expression and avoidance of rhetoric.

After analyzing his art with a view to finding what foreign ingredients are present in it there will always be a residuum, and this is himself. There is a naturalness, a genuineness, a quiet but insistent force here which run through the entire œuvre, lending character and dignity to portraiture, in which race types are interpreted in the individual type, and to the ideal creations a strain of nobility, elevation, detachment, a vein of poetry, without which sculpture is a pitifully poor thing, indeed. In a technical sense the impression is obtained by virtue of a rhythm, due to the interplay of voids and solids, the music of related masses and contours, the contrasts in light and dark values, the harmonious expression of natural functions; but all this is felt rather than perceived, as one takes in the concrete result. I will not go so far as to say that in the hundred or more works of Mr. Pratt with which I am familiar there are no weak spots, no commonplace passages, no faults, but it is strictly fair to say that,

taken in its ensemble, his work is thoroughly serious, scholarly, well considered, full of dignity and artistic character, and that when he rises to his best estate he is capable of a very high order of personal art, in which there is no dross.



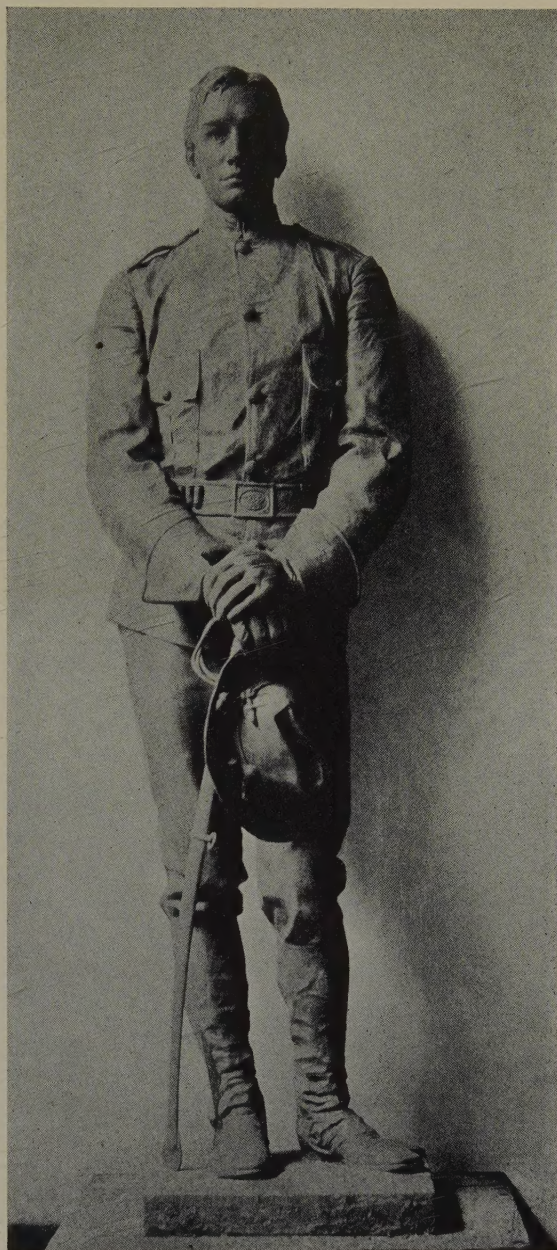
LINCOLN

BY BELA L. PRATT

Bela L. Pratt

The heroic figure of a soldier at St. Paul's School, Concord, N. H., erected in honor of the one hundred and twenty boys from that school who served in the Spanish-American War of 1898, may be taken as an example of what a soldiers' monument may be made in the hands of a competent artist. The figure, which is a representative type of the manly young American volunteer, in khaki uniform, stands firmly on its legs, in an easy attitude, suggesting the free individual initiative of the modern American soldier rather than the stiff military rigidity of the older school. The head is especially handsome in its unassuming character and its expression of steadfast purpose, without bravado, but with a resolute, sober, modest, businesslike air. The conception commends itself by its reserve, and it is felt that behind this aspect of undemonstrative and tranquil confidence there is a fund of courage and resourcefulness which makes for results rather than for show. It would be a work of supererogation to point out the vast distance which separates such a memorial from the many deplorably inadequate and inane soldiers' monuments which were the fruits of our dark ages of sculpture just after the Civil War.

The full-length heroic statue of the Andersonville Prisoner Boy, erected at Andersonville, Ga., by the State of Connecticut, in 1907, in memory of the soldiers from that State who suffered and died in the stockade where so many Northern youth met a death more dreadful than that of the battlefield, is a similarly simple figure of a private infantry soldier, disarmed and helpless, standing, with a sober foreknowledge of the probable fate awaiting him, a touching type of the New England lad who looks as if he might have been just out of the high school of some hill village when the call for volunteers came. Manly and modest, he is one of the kind of boys who take things as they come, without a thought of posing; but there is something in his very genuineness, simplicity of bearing and rugged naturalness which betokens his constancy and fidelity and fortitude. The figure is eight feet high and stands upon a pedestal of about the same height. It occupies an ideal site, a level glade, with a semicircle of oak trees for background. The negative merits of this piece of work are worth special attention, a subject of this nature being so likely to betray the artist into an essay in the dramatic, allegorical, illustrative or episodic style, with its attendant risks. As it is, the work is absolutely free from meretricious traits. It is studiously couched in terms of plastic prose, but in a prose that is noble because of its deep sincerity of feeling, the



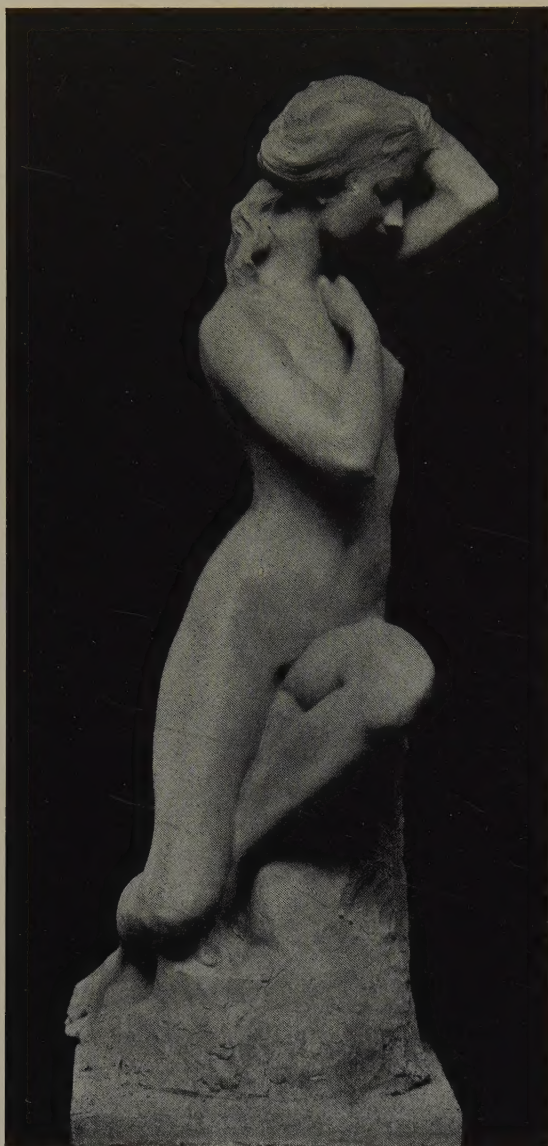
SPANISH WAR SOLDIER
SAINT PAUL'S SCHOOL, CONCORD, N. H.

BY BELA L.
PRATT

deep reality of the things it stands for. The absence of sentimental appeal makes it tenfold more suggestive to the imagination, as the facts of history are more eloquent than the comments of the historian. This figure is homely, in the sense that Lowell used when he spoke of Emerson's diction: "It is like homespun cloth-of-gold."

The new gold five-dollar and two-dollar-and-a-half coins designed by Mr. Pratt for the United States Government signalize a departure of absolute

Bela L. Pratt



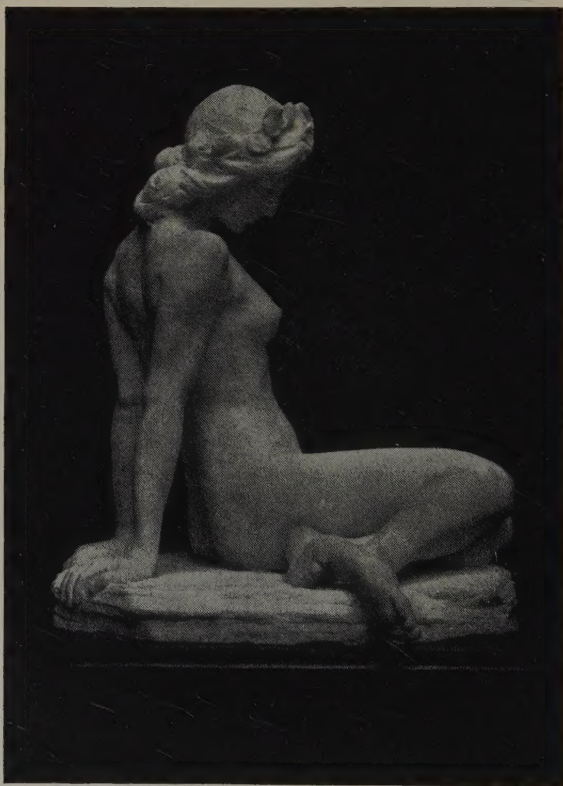
RIVER NYMPH

BY BELA L. PRATT

novelty in coinage and of considerable practical importance. It is understood that the suggestion was made by Dr. W. S. Bigelow, a member of the board of trustees of the Museum of Fine Arts in Boston, and the execution of the idea was carried out with marked success by Mr. Pratt. For the first time in these coins the relief is so sunk below the level that friction is eliminated, and a great saving in wear and tear on the salient surfaces of the coin is effected. The design has for two of its chief features the head of a real Indian and a realistic eagle, and the composition is excellent in all its parts; but the value of the departure is, obviously, a practical advantage in obviating friction. The only precedent for this

method may be found in the carvings of the ancient Egyptians, but it had not hitherto been applied to coinage. Under this method the sculptor enjoys the advantage of a greater freedom of relief without the danger of producing a surface which interferes with the modern practice of stacking coins.

Among the works which Mr. Pratt is now at work on in his Boston studio may be mentioned three large decorative panels, 11 by 4 feet each, for the façade of the new Opera House in Boston, which will be molded in terra cotta and will form a frieze just beneath the cornice. The three panels, which are in high relief, are to be separated from each other by huge Ionic columns. They will be glazed in blue and white, after the manner of the Della Robbia high reliefs, but without luster. The subjects are *Music*, the *Drama* and the *Dance*. Mr. Pratt is also working on his full-size model for the Malden, Mass., soldiers' monument, a group of three heroic figures, which will be erected in Bell Rock Park. He also has under way a Lincoln medal for New York City, a medal for the Spanish Historical Museum of New York, portrait busts of Dr. J. B. S. Jackson, of Mr. Hargate, for St. Paul's School, Concord, N. H.; of the late Dr. Reuen



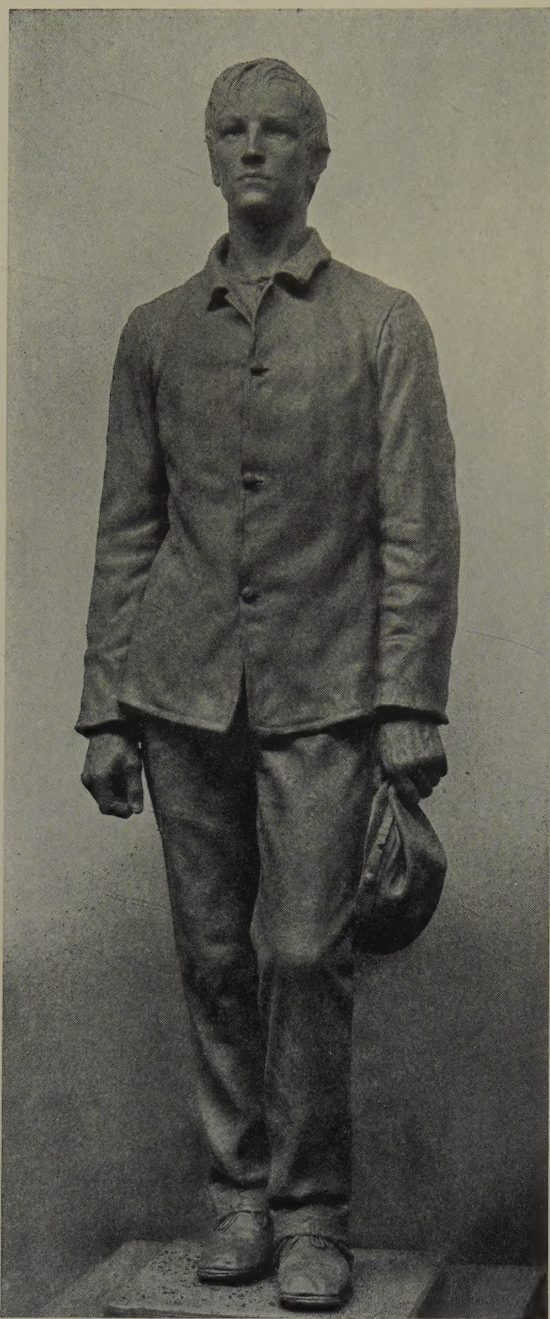
1909

FIGURE FROM
"FOUNTAIN OF YOUTH"

BY BELA L. PRATT



FIGURE OF YOUTH
FOUNTAIN OF YOUTH
BY BELA L. PRATT



ANDERSONVILLE PRISONER BOY
FOR STATE OF CONNECTICUT
ANDERSONVILLE, GA.

BY BELA L.
PRATT

Thomas, of the Harvard Church, Brookline, Mass.; of Rev. Mr. Bartol, of Lancaster, Mass., and of Mr. Ward Cheney, U. S. A., a young man who lost his life in the Philippines. Two additional *River Figures* in the nude are in the final stages; these represent a figure going against the current and a figure floating downstream with the current, and afford

the latest demonstration of the artist's remarkable vein of imagination and virtuosity.

The series of medals and coins designed by Mr. Pratt calls for a word of appreciation. His earliest essay in this field was his Eliot medal, made about fifteen years ago and presented by the alumni of Harvard University to their beloved president. This bears the most satisfactory portrait of the great man, investing him with an air of classic serenity and poise, and in the design is to be remarked the rhythmic spacing which results in a completeness and unity leaving nothing to be desired. The placing and lettering of the inscription and the subsidiary ornament entering into the design are organically related to the rest of the composition, and this is on the whole easily one of the best American medals ever struck. It has been followed by a considerable number of medals and coins and medallions, including the Yale bicentennial medal, the Longfellow medal made for the Massachusetts Historical Society in 1906, the O'Connell medal for the centennial celebration of the Roman Catholic Archbishopric of Boston in 1908, the Lincoln medal for the City of New York, to be struck shortly, and the designs for the one-half and one-quarter eagle gold coins made for the United States Mint and issued in November, 1908.

Of portrait busts there are, perhaps, a score which might be mentioned to the artist's credit, but I will only refer to those of Major Henry L. Higginson, General Charles J. Paine, Bishop Huntington, Rev. Dr. S. E. Herrick, Dr. Karl Muck, leader of the Symphony Orchestra; Mr. Flather, Mr. Burnett, Mr. Coffin, Dr. Shattuck, Colonel Henry Lee and John E. Hudson, late president of the Bell Telephone Company. Not one of these portraits can be called a perfunctory performance. If the men who sat for their likenesses were forgotten these busts would live as works of art. Yet they are intensely individualized.

Among other works by Mr. Pratt I may mention the bronze statue of Governor Winthrop at New London, Conn.; the relief of General T. G. Stephenson in the State House at Boston; the relief of Dr. John Homans in the Harvard Medical School; the relief of Dr. E. Winchester Donald in Trinity Church, Boston; the Virgin of the Annunciation in the Paulist Fathers' Church, New York; the relief of Lincoln for Lincoln Park, Lowell, Mass.; the medallion of John C. Ropes in Memorial Hall, Cambridge; the Hemenway tablet at Wilmington, N. C.; the Butler monument at Lowell, Mass.; bronze figures for the United States battleships *Kearsarge*, *Alabama*, *Massachusetts*, etc.

THE STUDIO

LÉON LHERMITTE, PAINTER
OF FRENCH PEASANT LIFE.
BY FRÉDÉRIC HENRIET.

THE painter Léon Lhermitte holds high rank among contemporary artists, and is one of whom we can say without exaggeration that he enjoys, at the present time, a world-wide reputation. This he owes to the exceptional gifts with which Nature has endowed him, but—and this is the more rare—he has known how himself to foster those talents by stubborn and unflagging labour, by a steadfast effort which has never wavered, and by an ardent and unceasing striving to attain his ideal, which has carried him to the radiant summits of his art.

It is now forty-five years since Lhermitte first attracted attention by his earliest contributions to the Paris Salons. At one bound he leapt over all those successive phases of convention which are to every artist almost a law of nature; his talent took

at once its definite character, and so, although he still continues to wield the brush with an ever-young and virile hand, the moment seems to us to have arrived in which to take a general survey of his work, in order to draw therefrom a synthetic appreciation of its aims and significance.

Lhermitte's biography will not detain us long. Like all fortunate people, those artists have no history who combine with a passionate and single-minded devotion to their art, the level-headedness, the good sense, which preserves them from adventures. We will therefore merely occupy ourselves with the circumstances of his childhood, the condition of his environment, and the hereditary influences which may explain the native savour, that touch of the soil, the charming rustic fragrance which is inherent in all the productions of his brush. At the same time we must not fail to try and discover the part that his earliest æsthetic sensations, experienced on his arrival in Paris, and



"LA FAMILLE"

(Washington Gallery)

BY LÉON LHERMITTE

Léon Lhermitte

the influence of the students with whom he mixed may have had in forming his artistic perception.

Léon Augustin Lhermitte was born on 31st July, 1844, at Mont-Saint-Père, a picturesque village in the vicinity of Château Thierry, situated on a steep hill which commands a view of the valley of the Marne. His father, a native of the district, passed here a long and honoured existence as school-master. Hillsides planted with vineyards and wooded at their summits enclose the richly-cultivated plains. The country bears a joyous aspect, clear and varied; the undulating sylvan landscape is alluring rather than severe. Such is the setting wherein unfold themselves the countless episodes of rural life, the joy and ruggedness of which the painter so ably depicts. Léon Lhermitte was sickly as a child, and in consequence became solitary and meditative. During those long days which he was compelled to spend on his back, he copied for his own amusement and distraction with pen or pencil the drawings in the illustrated papers lent him by kindly neighbours. These drawings he executed with deceptive fidelity; but far from contracting

his vision, this often somewhat melancholy occupation did not prevent him, when at last returning health allowed of his essaying to draw from Nature—how fair must she not have appeared to him after his long seclusion!—from interpreting her at the first attempt with great breadth. His exceptional gifts attracted attention in high quarters and gained for the young man a grant from the Government, and also a small pension from the Conseil Général of the Department of Aisne, which allowed of his going to study in Paris.

In 1863 Lhermitte entered the *École Impériale de Dessin*, of which Belloc was the director. This constitutes, as it were, a kind of preparatory course through which one passes before entering the *École des Beaux-Arts*. Besides the obligatory training under the regular masters of the school, Lhermitte also took the course of instruction in drawing from memory, then recently instituted by Lecoq de Boisbaudran. His interest was keenly aroused by the novelty of this master's outlook; he appreciated to the full his unfettered spirit, liberated from all the trammels of conventional methods, and recognising



"LE BÉNÉDICTÉ" (CHARCOAL DRAWING)

BY LÉON LHERMITTE



“LES LAVEUSES”
BY LÉON LHERMITTE

Léon Lhermitte

in him a true man, a force which had risen superior to the ordinary routine of art, became, like his friend Cazin, one of Lecoq's most fervent disciples. The youth of the day, and notably Lhermitte's comrades at Lecoq's studio, had developed a prejudice against the teaching at the *École des Beaux-Arts*, believing it to be opposed to the free development of originality, and Lhermitte left the school deliberately, thus renouncing all those advantages which it offers to its laureates. This was to take the longest road; but he thereby gained, in that he became the product of his own unaided effort; alone he evolved his methods of work and his technique, and in consequence has become the most individualistic of our painters.

Lhermitte had then no other teacher than Lecoq. This excellent master taught him to see, to feel, and to think. He raised before the eyes of the young artist the veil of the inner mysteries and, as it were, led him to the very threshold of

the holy of holies. And above all he inculcated in his pupil all the essentials of drawing—the ultimate foundation of all works of art, and at the same time the practical means of assuring one's daily bread; for he would often repeat, "*Il faut vivre, et qui sait bien dessiner se tirera toujours d'affaire.*"

Thus occupied solely with drawing, under a master who carried almost to extremes his contention that students are always pressed to start painting before they ought, Lhermitte, already bearing some reputation for his charcoal studies, had so far never used a brush. He had been anxious to do so certainly, but had rather feared to embark upon this branch of art. Possessed of a medium over which he had complete control, of a means of expression which amply realised his imagination, he came to make veritable pictures of his charcoal drawings. It was, indeed, only natural that he should find pleasure in a style of



"LE RÉVEIL DE L'ENFANT"

Léon Lhermitte



"L'AMI DES HUMILES"

(Boston Museum of Fine Arts)

BY LÉON LHERMITTE

work which he had carried to the highest perfection, and which began to afford him very appreciable results. From England—it is only fair to remember it—came his first pecuniary encouragement. A former student of the Atelier Lecoq, Alphonse Legros, who for some considerable time had made London his abode, became a warm supporter of the young artist, and when, after the war in 1870, Lhermitte, fearful for the future, deemed it prudent to try his fortune in London, Legros made him acquainted with Edwards, Heseltine, Seymour-Haden, and introduced him to Ed. Sièvre, who was engaged at the moment on a publication of considerable magnitude on the works of art in the collections of England. Struck by the qualities of precision and delicacy in the work of the young draughtsman, Sièvre did not hesitate to enrol him among his collaborators. Legros went further, and admitted some of his protégé's charcoal drawings to the Black and White Exhibition, where they soon aroused interest. In 1873 Lhermitte again sent to the exhibition, again achieved the same success, and was unanimously elected a member of the hanging committee of the society for the ensuing year. 1874 was a red-letter year for Lhermitte, for the Jury of Awards of the Paris

Salon granted him a third medal, expressly voted, for his large charcoal drawing *Le Bénédicte* and for his picture *La Moisson* (purchased by the Government and placed in the Musée de Carcassonne), thus showing that in the field of painting he had not been inactive, and henceforth he worked in both mediums equally. Lhermitte learnt to paint by plunging into the midst of difficulties, in the same way as some boys, knowing no fear, learn to swim by throwing themselves into the water.

Lhermitte has scattered through the world countless charcoal drawings, themselves amply sufficient to make an artist's reputation. What a precious document we should have if their author were able to-day to give a list, as certain artists have done, a kind of *Liber veritatis* of all the studies he has made and disseminated! But he has flung them far and wide, like the rose tree its flowers.

A draughtsman so sure of himself, so adroit at realising by simple contrasts of black and white all the effects of which that austere monochromatic medium is capable, would, one supposes, find himself not unprepared to use the needle, and, indeed, at the first attempt Lhermitte proved himself a successful etcher. It was in London in 1871 that

Léon Lhermitte

he executed his first plate, etched under the eye of Legros, who helped him and superintended the biting. The subject was a Renaissance cuirasse damascened with foliage, destined for the work which Ed. Sièvre was editing. The latter was so pleased with the result that he at once entrusted Lhermitte with the making of a series of plates, twelve in number. The "Etcher's Portfolio" appealed to his talent, and Arthur Tooth, who had been one of the first to presage the success of the young artist, commissioned from him two excellent landscapes, *L'Eglise St. Maclou* and *La Cathédrale de Rouen*. The limited space at my disposal compels me to refer the reader to the work in which I have described and catalogued the forty-four plates which constitute the etched work of Lhermitte ("Les eaux-fortes de Léon Lhermitte," published by Alphonse Lemerre, Paris, 1905).

When in 1886, a society of Pastellists was started, modelled on the Society of Water-colour Painters, Lhermitte became a member, and from its foundation took a prominent place. It hardly seemed as though he had changed his *métier*, so much at home did he find himself at once in the new medium, which he now used in preference to charcoal, and which collectors, ever susceptible to the charms of colour, seem to the more appreciate.

We now hasten on to consider the work of the painter, following the different phases of his art from the struggles of his *début* to the apex of his career. The first period extends from 1866, the year of his first appearance at the Salon, till 1873, when a very charming work, *Le Lutrin*, gave promise of most important achievements. The second period starts in 1874 with *La Moisson*, already named, which indicates already the road which the artist now has-

tens to tread. This period is illustrative of what we shall call the first manner. If it still betrays some hesitation in the choice of subjects it numbers certain charming pieces, such as *L'Aïeule* (Musée de Gand) and *Le Cabaret* (1881), a powerful painting of a peasant theme with life-sized figures, and, like *L'Aïeule*, containing the germ of those qualities which find their fruition later in *La paye des Moissonneries* (1882), a work of the transition period still, on account of the rather commonplace secondary characters, but in which the figure of the resting reaper gives to the work its moral significance. This figure is a discovery. It symbolises the rugged, yet noble, toil of the soil, and harks back to the mother idea which formerly inspired the painter. From this work—a favourite with the public at the Luxembourg Museum, and one which has been popularised by engraved and lithographic reproductions—Lhermitte's style of painting continues to gain in breadth.



"L'AÏEULE"

(In the Ghent Museum)

BY LÉON LHERMITTE



“REPOS DE MOISSONNEURS”
BY LÉON LHERMITTE

Léon Lhermitte

He deals more freely with his models; he creates types, such as, for instance, the old reaper of the Salon of 1883, who, under a blazing sky, wipes away with the back of his hand the sweat from his brow, a symbol of harsh, overpowering, inexorable toil. He strives to depict general ideas, as in *La Vendange*, of 1884 (New York Museum), which shows us a fair and buxom village girl with rounded arms and swelling bosom; and again in *Le Vin* (Salon 1885), which depicts a wine press, where the newly-pressed juice flows abundantly under the action of the wheel which two strong vintagers are laboriously turning. This picture, which now belongs to the Vasnier Gallery at Rheims, is a veritable epic of the vine, and who could have done it better? *La Fenaïson*, of 1887, shows us an aged labourer hammering the blunted edge of his scythe with ringing blows that one can almost hear resounding through the silence of the field, and in *Le Faucheur* (Exposition Universelle, 1900) the mower with the regular sweep of his scythe lays the ripe swaths in parallel lines beneath the sun.

Meanwhile an official commission for two decorative panels, destined for the new Sorbonne, attracted Lhermitte to fresh fields. The first was a portrait of the celebrated physiologist Claude-Bernard, vivisectioning before the eyes of his colleagues a poor unfortunate rabbit immolated upon the altar of Science. The second represented the Professor Sainte-Claire-Deville conducting some chemical experiments before an audience of savants and students, skilfully disposed upon the tiers of the lecture theatre. These two works, placed in the Salle des Commissions in the Faculté des Sciences at the Sorbonne, form a most interesting document, containing as they do por-

traits of all the leading lights of the scientific world of that day. The Department of Fine Arts of the Préfecture de la Seine, in their turn commissioned from Lhermitte a painting for the Hôtel de Ville, the subject being one that accorded perfectly with the tastes and capabilities of the artist—*Le Carreau des Halles*, the market square early in the morning, where the food and provisions daily consumed in the great city were piled up and displayed, Lhermitte showed himself, as usual, quite equal to the new task, which he executed in a comparatively short time, for he knew exactly what he wanted to paint and how to set about it. In this huge composition (Société Nationale, 1895) a great crowd of porters, market-gardeners and purchasers push and jostle one another, struggling around the piles of vegetables, of bright-hued fruits, hampers of eggs, crates of poultry, etc.



"LE PETIT FRÈRE"

BY LÉON LHERMITTE



*(By permission of Messrs.
Thomas Wallis & Son.)*

"LES PÊCHEURS À LA LIGNE."
FROM THE OIL PAINTING BY
LÉON LHERMITTE.

Léon Lhermitte

The picture was first placed in one of the apartments of the Prefect of the Seine, but as the size of the room did not allow of its being seen to advantage, it was placed in the Petit Palais of the Champs Elysées.

Lhermitte has not been content merely to depict the outward appearance of his models, their gestures and their picturesque charms, but has aimed, in certain works of a higher order, at expressing something of their inner beauty of character. Such is *L'Ami des Humbles* (1894; Boston Museum), a modern paraphrase of the story of the Journey to Emmaus (p. 7). Jesus appears suddenly to a family of peasants who are about to partake of their humble meal of soup and remain spellbound with devout emotion before the unexpected guest who honours their table. We will not discuss the intentional anachronisms of the picture. Even had he merely intended to insist upon the necessity for each and all of us, rich or poor, in this lower world, of keeping ever before our eyes a sublime ideal, one must praise the artist for his noble thought. He returns to the same idea in a beautiful painting, shown in 1905 under a similar title, *Chez les Humbles* (New York Museum). Jesus bears the glad tidings of hope and great joy to some peasants who are invoking for their little ones a divine blessing. Besides its excellent qualities of composition and execution, always a characteristic of the painter, he has imbued this work with an intensity of expression which renders it a picture of surpassing beauty. In his picture, *La Mort et le Bucheron*, the artist has shown his ability to portray the terror and anguish of a poor mortal *in extremis*. An unfortunate woodcutter, crushed by the weight of the branches he bears, falls to the earth unable to stagger along any further. He calls for Death, and when that grim messenger appears, the poor toiler, ice-cold with fright, begs him to assist him again to bear his load of faggots. "*Plutôt souffrir que mourir*" concludes the good La Fontaine! This affecting interpretation of the old fable was acquired by the State at the Salon of 1895, and is now in the Musée at Amiens.

Concurrently with the elaboration of these works of highest significance, Lhermitte produced many easel pictures, always impeccable in execution, and in which the landscape often played the leading rôle, the figures being merely accessories, but nevertheless alive and ever in harmony with the decorative scheme and the scenes in which they were placed.

The pictures of 1908 seem to sum up and crown in a kind of apotheosis of rustic family life all the

previous achievements of the artist. He has not deserted his Virgilian themes. At the close of a fair autumn day, their work done, a family of labourers gather beneath a rick preparatory to wending their way back to the farm. A young couple in the prime of life, the aged parents, the children, symbolise the three generations which constitute the normal household, not counting "trois grands bœufs blancs tachés de roux," which, if one may believe Pierre Dupont, also form part of the family. *La Famille* (p. 3) is a work of noble proportions and classic in the perfect equilibrium of the composition.



HISPANO-MORESQUE LUSTRE WARE
FIG. 1.—COPPER LUSTRE AND LIGHT BLUE DISH
(C. 1475—1510)
FIG. 2.—COPPER LUSTRE AND DARK BLUE DISH
(EARLY XV. CENT.)
(See next article)

Hispano-Moresque Lustre Ware

We had meant to conclude with this crowning work of great largeness of vision, but the indefatigable artist carries us on to this year's Salon, where he has struck a new note in his *Emigrants*, a souvenir of Wissant, Pas-de-Calais. A family of poor folk has halted for a moment by the wayside, in a clear and limpid landscape with soft valleys, whose simple lines seem to add to the impressiveness of the picture. To the present year belong also the works of which reproductions in colour accompany this article, a pastel and a painting, both bearing witness to Lhermitte's mastery in these mediums.

We have now made a survey, alas! far too

risen to the receipt of many distinctions—he has been "Officier" of the Legion of Honour since 1894, and is a member of the Institut, etc.—Lhermitte remains still, as ever, the child of Mont-Saint-Père.

F. H.

HISPANO-MORESQUE LUSTRE WARE. BY AYMER VAL-LANCE.

THE origin of Hispano-Moresque lustre is obscure. Some writers have traced it back to Persia in remote times; but, be that as it may, there can be no doubt that the secret of the metallic reflex was known, in the ninth century of the Christian era, to the potters of Bagdad, whence, through Northern Asia probably, it found its way with the Moors into the Spanish peninsula. There its manufacture was so far established among the invading population as to attract special comment and description in the first half of the twelfth century. Unfortunately, however, there is no authenticated specimen known of this early date; nor does the ware become adequately represented before the fourteenth century. Indeed, examples belonging to this period are so rare that a man may easily reckon them upon his fingers. Of the following century, however, it is otherwise. Though almost always an object *de luxe*, in the fifteenth century, and thenceforward until the practical extinction of the craft in the first quarter of the seventeenth century, lustre ware became more and more known and esteemed. What *opus Anglicanum* was among



FIG. 3.—REVERSE OF LUSTRE DISH (C. 1475—1500)

short, of the triumphant career of Léon Lhermitte. To him has been accorded the rare privilege of compelling the admiration of the *élite* who judge, and of the crowd that knows no criticism save the promptings of its heart. He is classic in the solid foundations of his talents, but also innovator in certain aspects of his work. He is allied with tradition through the clearness, the rhythm, the thoughtfulness which are the distinctive qualities of our race. He is modern in his love of sunlight, of movement, of life, and in the significance of his subjects. His work is sane and strong in its harmonious unity. It sings in praise of toil in the open air, labour in the fields, and of the love of God's earth. The genial artist preaches by example, himself carrying out the precepts of his work, for every year he returns to saturate his being with the old familiar scenes, and though



FIG. 4.—REVERSE OF LUSTRE DISH (MALAGA OR VALENCIA, LATE XV. CENT.)

Hispano-Moresque Lustre Ware



FIG. 5.—LUSTRE DISH WITH DARK BLUE BIRD AND LETTERS (EARLY XV. CENT.)

works of the needle, that, in the later middle ages, was Hispano-Moresque lustre pottery among fictiles. It was sought after and treasured throughout the civilised world, more especially in Italy. Thus is accounted for the large proportion of specimens which not only bear Italian coats-of-arms, showing them to have been produced for contemporary Italian families of wealth and position, but display shields shaped in such peculiarly characteristic fashions as imply no mere verbal blazoning, but that actual drawings by Italian hands must have been supplied to the Moorish executants. Lustre ware was imported into this country in the sixteenth century, if not earlier. King René of Anjou in his private chapel had *lavabo* dishes of "*terre de Valence*" (as the Inventory describes this kind of pottery, because Valencia became the most notable centre of its manufacture and export); and seeing that René's daughter, Margaret, became, by her marriage with Henry VI., in 1445, queen-consort of England, it is probable enough that she may have brought over from her father's court, at some time or another during her thirty years' residence here,

specimens of this very ware. Excavations at Bristol, not many years since, resulted in the discovery of a number of fragments from an early fifteenth-century dish of Hispano-Moresque lustre and light blue. The design is that of a conventionalised tree of life between two deer, without antlers. Each of them stands on a ledge ornamented with a device similar to that which encircles the shoulders and base of the drug pot, Fig. 22, and which is believed to be derived from Arabic lettering. The component pieces, thirty in number, were found in a rubbish-pit, which also contained fragments of English pottery ranging from the Norman period to the sixteenth century. The dish, then, may be assumed to have reached this country not later than the sixteenth century. It was exhibited

before the Society of Antiquaries at Burlington House, in April, 1901, and is illustrated in their published Proceedings.



FIG. 6.—DISH, PALE COPPER LUSTRE AND DARK BLUE, 13 $\frac{3}{8}$ IN. DIAMETER (VALENCIA, XV.—XVI. CENT.)

Hispano-Moresque Lustre Ware

Of the various ancient writers who have given an account of the manufacture of this ware only one, in 1585, names the vehicle with which the pigment was laid on, to wit, not a brush but a feather; with the use of which the admirable vivacity and facileness of touch are entirely consistent. This is particularly noticeable in the large sweeping curves and flourishes with which the ornament of Hispano-Moresque ware abounds. Nevertheless, many of the broader surfaces must have been washed in with a brush. Again, certain minute features, such

earlier work; while the copper-red colour, increasing in depth and intensity with the advance of time, is the sure sign of a comparatively late date. The reason is that the earlier potters were more lavish of the precious silver metal, but that, as years went on, dictates of economy caused a more sparing use of silver. The combined effect of blue and lustre together will also be found to become more rare in later work than in early specimens. The latest pieces are characterised, not only by less vigorous and more meticulous handling, but also by a uniformly heavy purplish-red tinge in the lustre.

Again, in the earlier period, the reverse side of the lusted plate had almost as much decorative care bestowed upon it as the obverse. On the contrary, in late specimens the ornament of the reverse tends to degenerate into thin and meaningless strokes and curls. Two dishes in the Victoria and Albert Museum (Figs. 3 and 4), depicting respectively an eagle displayed and a griffin segreant (a griffin formed the badge of a mediæval Spanish Order of Chivalry), illustrate the above peculiarity. Had these two not been reverses, they might have been assigned to the very beginning of the fifteenth century. But that such a date is too early the character of the obverse abundantly proves. In either example the obverse, with its over-fine and laboured intricacy, is incomparably inferior from the artistic standpoint, though doubtless at the time of its production it must have been in accord with the taste of the age. Whereas the type of design on the reverse, with its old-fashioned flavour, was already so far out of vogue and of such small



FIG. 7.—PALE LUSTRE DISH WITH BLUE OUTLINE
(XV.—XVI. CENT.)

as the tendrils of plants or cer'phs of lettering, for which feather and brush alike would seem to be too pliant, suggest, from the calligraphic qualities they present, the use of some such implement as a *calamus* or reed-pen.

The ground is usually a soft, cream-tinted glaze, or "varnish," as it is termed in the literature of the subject. The range of the palette is limited. For instance, black and green have been proved unsuitable for the process. Practically, therefore, the only colour introduced beside the characteristic lustre is an intense azure blue, without the slightest taint of yellow or green in its composition. As to the lustre itself, it admits of almost infinite gradations of tone from palest lemon-yellow to deep ruddy copper, according to the proportion in which silver or copper predominates. As a rule the faintest and most golden tinge distinguishes the



FIG. 8.—GOLDEN LUSTRE PLATE (XVI. CENT.)

Hispano-Moresque Lustre Ware



FIG. 9.—PALE COPPER LUSTRE DISH WITH RAISED CENTRE (XVI. CENT.)

account as to be relegated to the less honourable and less important position of the back of the dish. Both Nos. 3 and 4, therefore, belong to a transitional period, nearer to the end of the fifteenth century than to the beginning. Both are of considerable size. No. 4 measures 17 inches, the other an inch or two more, in diameter. The latter displays on the obverse a coat-of-arms believed to be that of the family of Cardona, of Catalonia. Nos. 6, 7, 8, 9, 13 and 14 all bear armorial shields. Nos. 6 and 7, charged with dolphins, have on that account been supposed to be objects supplied for the Dauphin of France. The conjecture is given for what it may be worth. No. 7

bears in the centre the arms of the Aragonese family of Puig or Despuig. But for this circumstance the occurrence of the initial Y, ten times repeated, might be thought to denote Queen Isabella, King Ferdinand's wife, who died in 1504, a date which should fix the limit of the production of objects for her use and service. And yet, since the Y in the case in point cannot be ignored, it may either stand for one of the Puig family named Isabella, or it may mean that one of them was attached to the court of Queen Isabella of Castile. Whether or not any significance belongs to the thistle-like ornament between the Ys it is impossible to say. Nor has the flower or fruit forming the bearings of the shield



FIG. 10.—GOLD LUSTRE AND DARK BLUE DISH (EARLY XVI. CENT.)

Hispano-Moresque Lustre Ware



FIG. 11.—COPPER LUSTRE DISH WITH BLUE OUTLINE (XVI. CENT.)

on No. 13 yet been identified. No. 9 displays a wyvern; while No. 14, a lion rampant holding in his dexter paw a *fleur-de-lys*, probably represents some Italian family, notwithstanding the shield itself is not of Italian shape.

Among other examples not yet referred to, five comprise representations of various birds, which, not being charged upon shields, are to be regarded as decorative rather than heraldic. Nos. 2 and 5, the former adorned with a fine rendering of a raven, are both early examples, dating from the first quarter of the fifteenth century. Nos. 15 and 23 depict birds more nearly like pigeons than any



FIG. 12.—BROWN LUSTRE DISH, 9½ IN. DIAMETER (VALENCIA, XV.—XVI. CENT.)

others. In the subject of No. 1—a late fifteenth-century dish in the Victoria and Albert Museum—the student of mediæval natural history lore current at the time when the work in question was produced will have no difficulty in recognising the hoopoe. This bird, according to the passage translated from the Latin text of the *Bestiary*, is one which “when it finds that its parents have waxen old and their eyes dimmed, gently extracts their worn-out feathers, salves their eyes, and warms their limbs, as who would say to them, ‘As ye



FIG. 13.—LUSTRE AND BLUE DISH (VALENCIA, C. 1475—1500)

have laboured to rear me, so do I in like manner for you.’ Thus are the parent birds again renewed in youth and vigour.” The moral—for every such fable, no matter how fantastic, always conveys some ethical or dogmatic application—is that “if brute creatures perform such filial service for one another without understanding though they are, much more ought reasonable human beings to render support in their turn to father and mother.” In the present representation the two young birds, depicted on a smaller scale to betoken that they are the offspring of the other, are in the act of rejuvenating the parent hoopoe. It may be remarked that, in the official label, the bird is identified as a pelican, to traditional representations of which it bears not the slightest resemblance.

Among the floral forms which are of most frequent occurrence in Hispano-Moresque lustreware the vine-leaf ornament of the early fifteenth-century drug-pot, No. 16—the earliest of all the drug-pots illustrated—and also the bryony scrolls,

Hispano-Moresque Lustre Ware

leaves and tendrils in No. 10, are two to which attention ought chiefly to be drawn. The minute net-pattern to be seen surrounding the central shield in No. 14, and occurring also in Nos. 8 and 9, as well as the gadroon ornament in the border of the latter and of No. 15, alike betoken a somewhat late stage of the art. They will scarcely be found in any examples prior to the sixteenth century. On the other hand, the bold spirals and dots of Nos. 2 and 5 are characteristic of the best period, the first half of the fifteenth century.

The æsthetic value of lettering was fully realised by Moorish artists. Hence this factor is one which constitutes an important element in Hispano-Moresque lustre decoration. The lettering which forms a ring within the outer rim of plate No. 9, a late example, has become a meaningless convention. Far superior is the sacred monogram, in a fanciful variety of black-letter, in the centre of the dish, Fig. 10. But the finest of all are the simple black-letter characters of the text of the Angelic Salutation on the rim of the dish, Fig. 5. One has only to picture what the dish would be like without them to appreciate how enormously the decorative



FIG. 15.—DARK RED LUSTRE DISH (VALENCIA, XVI. CENT.)

effect of the whole composition is enhanced by the series of radiating lines which the principal down-strokes of the letters afford. A dish, almost an exact counterpart of this one, only with a greyhound in the middle instead of the bird, is comprised in the famous Osma Collection. Other favourite *motifs*, besides heraldic lions in great variety, are bulls, castles, and sailing ships. The device of the castle is commonly explained to represent the province of Castile. However, in connection with the above and with the fact that Manises was one of the chief seats of the manufacture of lustre ware, it is interesting to recall that the noble family of Boil, lords of Manises, bore, for coat armour, quarterly argent three castles gules and vert a bull or. For instance, it is only necessary to name the tomb with effigy of Don Felipe Boil, who distinguished himself greatly under King Jaime II. and died in 1384. The monument was set up in the chapter-house of the Dominican convent at Valencia.



FIG. 14.—DISH, PALE GOLD LUSTRE AND BLUE (MALAGA OR VALENCIA, XVI. CENT.)

Hispano-Moresque Lustre Ware

It is an infallible symptom of decadence and jaded resource when the craftsman, ill-content with the limitations proper to his craft, seeks to supplement them by adventitious devices borrowed from extraneous arts and processes. Thus, in the earlier and purer products of the Hispano-Moresque potter's art no such extravagances are found as the lumps and ribs which encrust the surface of many examples of sixteenth-century work, features inspired by the craving to imitate in clay



FIG. 16.—DRUG POT, GOLDEN LUSTRE AND DARK BLUE (EARLY XV. CENT.)

the rivets and joints of metal vessels. A slight amount of modelling, indeed, such as occurs in the embossed leafage of Fig. 23 is legitimate and effective; but the pronounced ribs of Fig. 8 are objectionable for two reasons; firstly, because, as explained above, they suggest a constructive feature false and foreign to the material, and secondly, because by breaking up the surface of the plate into a series of limited compartments they lend themselves only too readily to a cramped and enervated littleness which necessarily precludes the free and untrammelled exercise of the decorator's art. And yet, since the applied painting to the last never



FIG. 17.—EWER, RED COPPER LUSTRE (XVI. CENT.)

degenerated into realism, lustre ware remains unrivalled for its æsthetic qualities among any other kinds of pottery in the world.

AYMER VALLANCE.

The writer desires to acknowledge his indebtedness to the works of Señor Juan Riaño, Mr. Leonard Williams, and Mr. A. van de Put. For permission to reproduce Figs. 1, 3, 4, 6, 12, 15, 18 and 21, acknowledgment is due to the authorities of the Victoria and Albert Museum; and for all the other objects illustrated to the proprietors of the Spanish Art Gallery in Conduit Street.



FIG. 18.—RED LUSTRE DISH, 9 IN. DIAMETER (VALENCIA, XV.—XVI. CENT.)



FIG. 19.—DRUG POT, GOLD LUSTRE AND BLUE (XV.—XVI. CENT.)



FIG. 20.—DRUG POT, GOLD LUSTRE AND DARK BLUE (XV.—XVI. CENT.)



FIG. 21.—DRUG POT, LUSTRE AND BLUE (VALENCIA, 1450—1475)



FIG. 22.—DRUG POT, DARK BLUE AND PALE BROWNISH LUSTRE (C. 1450—1500)



FIG. 23.—DARK LUSTRE DISH (LATE XV. CENT.)
(See preceding article)

SOME NEW AMERICAN ETCHINGS BY MR. JOSEPH PENNELL.

MR. PENNELL has returned from America, bringing with him beautiful things. The country has been decried by one of its own citizens as antagonistic to art, super-practical. But it does not appear so to Mr. Pennell. Before now he has seized upon one of its most practical and at once characteristic features, the sky-scrapers, and drawn inspiration therefrom for superb works of art. This year he has chosen his subjects from among surroundings still more decidedly American, if possible, and such as sound at first hearing still more uncouth—Coal, Oil, Steel, the three great national passwords.

To one well acquainted with the numberless ways in which Mr. Pennell has put his fascinating style of etching into practice, it seems almost impossible that there could be any chance for further novelty. Yet he will have to admit admiringly that there have been new departures. I, myself, do not over-rate novelty of treatment, and would have been well satisfied to see Mr. Pennell's same fine black-and-white convention applied to new subjects. An honestly good thing does not lose in value by repetition. However, as a matter of fact, Mr. Pennell has struck several new notes, and at least one of them would seem to have been altogether beyond the reach of his particular style, before he compassed it. Some of the new plates display a remarkable power of coloration. Take, for example, the one called

Steel—In the Works at Homestead. It conveys an overwhelming impression of thick atmosphere, saturated with smoke and grime, and strangely lurid with the sulphuric, foggy, yellow light of a setting sun. In it all contours are dissipated, and approaching objects change from hazy phantoms to real things with a startling rush, just before they reach you. I recall no instance of an artist's mastering colour with brush and oils more forcefully than Mr. Pennell has done here with his suggestions that depend solely upon the media of black-and-white.

Another fine new note is that of the hazy, grayish vista, splendidly represented by the plate called *Iron and Steel—Pittsburg, No. 2.* No attempt at colour-suggestion is in evidence. There is a heavy atmosphere of fog and steam settled upon the plate. Through it indistinct piles loom up, the landmarks of a town of turmoil and trouble. In the work itself line as such almost disappears, except in the near foreground, and the plate seems to have been painted, gray in gray, like a grisaille.

Mr. Pennell even succeeds in touching new chords while working upon his old theme, upon architecture. For even some of the new Sky-scraper plates strike me as an altogether fresh handling of the well-tried subject.

I cannot help myself, I must commit a sacrilege, if it is a sacrilege,—Mr. Pennell, I am afraid, will be the first to pronounce it one. I personally place Mr. Pennell's style of architectural etching even above Whistler's. Whistler's undying glory was that of the great innovator, of the developer of a true style, at once full of taste and logical. But his interest was centred, I should say exclusively, in the beauty of his interpretation. The subject as such had no real claim upon him. Thus it happens that his etchings are essentially the same, whether he works in Venice, or in Brussels, or in London, Mr. Pennell's convention of black-and-white for architecture is, to my taste, just as beautiful as that of Whistler. But over and above that, he possesses an extraordinary power of grasping the possibilities of subject. How intensely Spanish are his Toledo plates, and how clearly do they bring to light the very essence of their character,—if we may speak of a building or of a view as possessing character! That he has the refined sense of the poet to see beauty, where ordinary mortals cannot penetrate beyond the commonplace, is a gift by itself.

I feel as if we were wonderfully indebted to Mr. Pennell for our capabilities of seeing, of enjoying, with these new plates.

HANS W. SINGER.



"PALISADES AND PALACES, NEW
YORK." BY JOSEPH PENNELL.



"NEW YORK FROM BROOKLYN
BRIDGE." BY JOSEPH PENNELL.



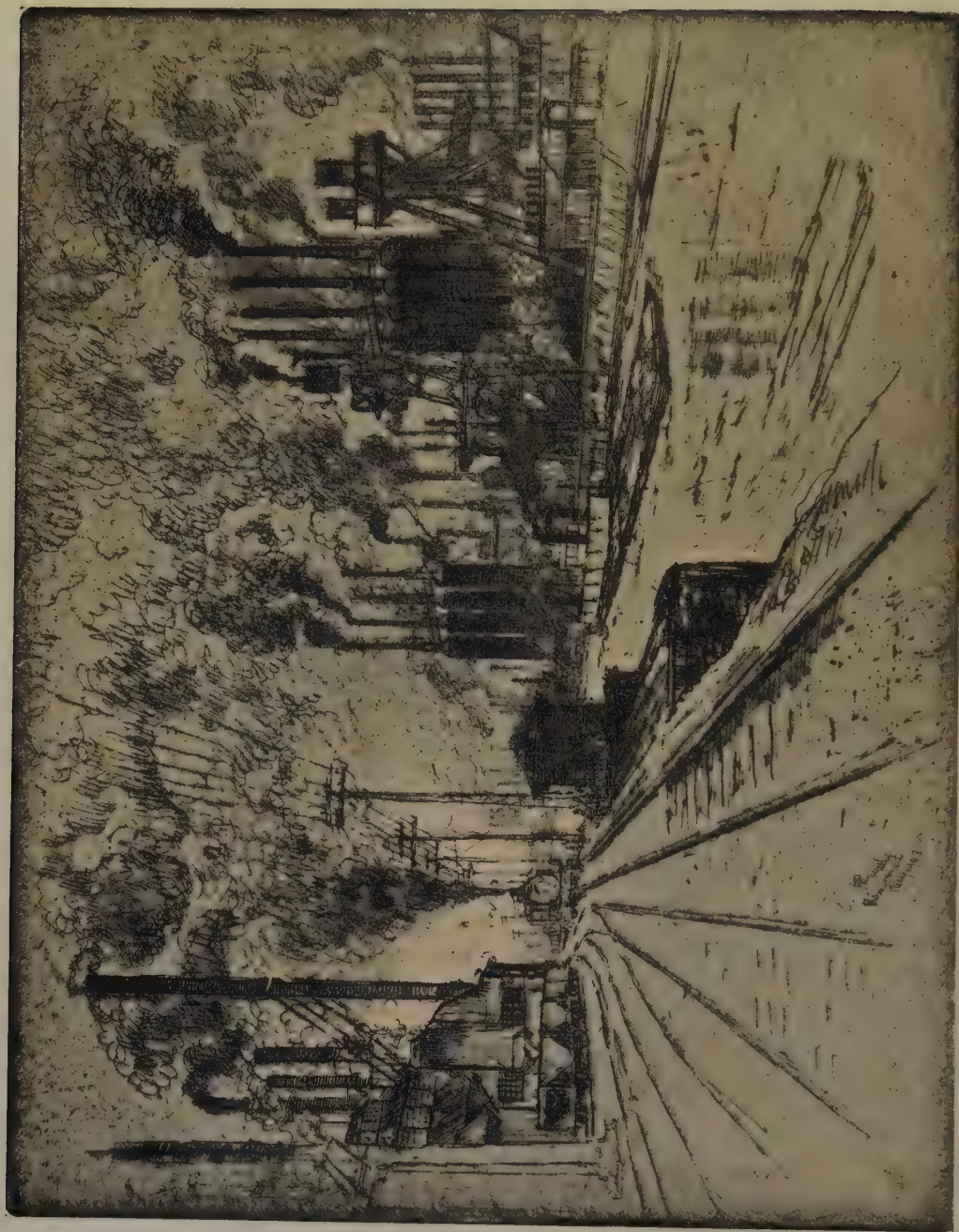
"STEEL—EDGAR THOMSON
WORKS," BY JOSEPH PENNELL.



"IRON AND STEEL—PITTSBURGH
(No. 2)," BY JOSEPH PENNELL.



"OIL—STANDARD OIL WORKS, STATEN ISLAND, NEW YORK." BY JOSEPH PENNELL.



"STEEL—IN THE WORKS AT
HOMESTEAD," BY JOSEPH PENNELL

The Royal Academy Exhibition

THE ROYAL ACADEMY EXHIBITION, 1909.

THE exhibition which the Academy has provided this year is oddly lacking in either shocks or surprises: there are few things in it which surprise by their superlative merit, and there are also few which shock by their obvious incompetence. It is by no means badly hung, it is not overcrowded, and it gives quite a good idea of what is being done by the present-day artists who represent reasonably all the more rational schools of practice which happen to be in fashion. Indeed, there is even a touch of the modern extravagance which goes beyond what many people consider rational limits, for there is a portrait by Signor Mancini which has all his usual tricks and affectations, and perhaps rather less than his usual degree of cleverness. But this is the only unexpected note in a show that is otherwise quite in accordance with precedent, and that will appeal as strongly as ever to that section of the public which looks upon an annual visit to Burlington House as a social duty which may not be neglected. The collection as a whole is encouraging in its maintenance of an appreciably high level of technical achievement, and to some extent disappointing, because it shows a diminution rather than an increase of imaginative invention among the artists of this country—they have learned their trade well, but they are disinclined to apply this knowledge to the working out of ideas which are interesting or important.

It is this fact that makes particularly memorable such an example of riotous imagination as *The Night Piece to Julia* by Mr. Charles Sims, an exquisite painting which combines to perfection extraordinary fertility of fancy and the rarest beauty of craftsmanship. There is imagination, too, simpler and more restrained but sufficiently real, in *The Two Mothers* by Mr. Edward Stott, who, both in this picture and in another of similar sentiment, *The Flight*, has turned from his realistic treatment of pastoral motives to a more abstract and in some respects less confident type of art. Mr. Hacker, again, has found in rustic life suggestions for imaginative painting, and his canvases, *The Gloaming*, *The Harvest Moon*, and *The Cow Shed* are marked by qualities of serious sentiment which deserve much respect. Mr. Byam Shaw's allegory, *The New Voice*, is an instance of more didactic sentiment, of the presentation of a moral lesson through the medium of pictorial symbolism, and it is acceptable as a

characteristic work by a painter who certainly is not lacking in original ideas. Another side of his art is shown equally well in his *Rude Boreas*, which is excellent as a statement of shrewdly observed facts. A more poetic adaptation of fact distinguishes Mr. Campbell Taylor's *Bed-time*, a picture of quiet sentiment painted with charm and restraint, and open to adverse criticism only on the ground that the size of the canvas is a little excessive for so dainty a subject. Mr. J. W. Waterhouse, an artist who aims consistently at a high order of poetic expression, is represented this year by two small pictures, *Thisbe* and *Lamia*, which are delightful in their delicate and yet vigorous individuality and entirely attractive in their beauty of colour; and Mr. E. A. Hornel, a decorator rather than a painter of sentiment, combines happily sensitiveness of design and subtlety of feeling in his composition, *The Chase*. Even more sensitiveness—sensitiveness to varieties of colour and modulations of tone—is to be perceived in Mr. J. M. Swan's *Endymion*, a picture exquisitely conceived and carried out with masterly decision.

Although it has no subject in the ordinary sense and no purpose either didactic or sentimental, Mr. Sargent's *Cashmere* is to be counted as in many ways the greatest achievement which has been included in the exhibition, so extraordinarily accomplished is it in execution and so exact is it in observation. Rarely has Mr. Sargent turned to such admirable account that intimacy of vision which is one of his strongest characteristics, and rarely has he displayed such perfect understanding of graces of line and delicacies of modelling—this picture, indeed, will add appreciably to his already commanding reputation as a painter of amazing powers. His two portraits of *Mrs. Astor*, and *The Earl of Wemyss*, and his large decorative painting, *Israel and the Law*, have also very definite distinction and help greatly to make the exhibition memorable. Mr. J. J. Shannon's most ambitious picture is a large group, *Frances, Dinah, and Kathleen, Daughters of Francis Tennant, Esq.*; but the one in which he attains the highest success is his wholly charming portrait of *Chloe, Daughter of H. E. Preston, Esq.* Mr. Melton Fisher shows a very successful group of *Bettie, Thea, and Winnie Lyster*, which has given him an opportunity of painting an effect of open-air lighting which he has managed with exceptional sensitiveness and with delightful spontaneity. Sir Hubert von Herkomer's masterly full-length of *The Right Hon. Sir John T. Brunner, Bart, M.P.*, Mr. George Henry's clever

The Royal Academy Exhibition

character study of *W. Hardy Wilson, Esq.*, Mr. Waterhouse's dainty little picture of *Mrs. A. P. Henderson*, and Mr. G. Hall Neale's splendidly robust portrait of *Sir Edward Russell* are all special features of the show ; and Sir William Orchardson's supreme technical skill and unrivalled understanding of the subtlest refinements of his craft are displayed to perfection in his portraits of *Mrs. Moss-Cockle* and *Sir Lawrence Jenkins, Chief Justice of the High Court of Calcutta*. There are other notable portraits by Mr. H. S. Tuke, Mr. W. Llewellyn, Mr. Harold Speed, Mr. Glazebrook, Mr. Stanhope Forbes, and Mr. Charles Sims ; and there is a group, *The Golden Age*, by Mr. Tom Mostyn, which can be highly praised for its originality and power.

The landscapes which rise conspicuously above the general level are Sir E. A. Waterlow's *Arundel*

Park, Mr. Alfred East's *Lavingdon Water*, Mr. Aumonier's *The Castle Valley, Tintagel*, Mr. Hughes-Stanton's *Sunset, Hamble River*, and *St. Jean, near Avignon*, Mr. James Henry's *In Flanders*, and Mr. David Murray's *In a Grove of Grey Olives*. Mr. Murray also shows a sea piece which marks in a very interesting way a successful departure from his customary type of subject ; and there are three other canvases by Mr. East which excellently illustrate his methods. All these pictures can be sincerely welcomed, and with them can be associated in this welcome such sound performances as *The Idlers*, by Mr. Fred Stratton ; *The Road to the Marsh*, by Mr. Westley Manning ; *Twilight in the Birches*, by Mr. Adrian Stokes ; *The River: Afterglow*, by Mr. Arnesby Brown ; *Early Spring, Rydal*, by Mr. Frederic Yates ; and Mr. W. H. Bartlett's broad and effective coast



"TWILIGHT IN THE BIRCHES"

BY ADRIAN STOKES



"THE TWO MOTHERS"
BY EDWARD STOTT, A.R.A.



"THE RIVER: AFTERGLOW"
BY ARNESBY BROWN, A.R.A.



"THE NIGHT PIECE TO JULIA"
BY CHARLES SIMS, A.R.A.

"Her eyes the glow-worm lend thee,
The shooting stars attend thee,
The elves also, whose little eyes glow
Like sparks of fire, befriend thee."

The Royal Academy Exhibition

subject, *The End of the Fair: Back to the Island*. Mr. Leslie Thomson's *Holyhead Mountain*, as well, must be included among the more remarkable of the records of nature, so sound is it in handling and in its beauty of illumination. Other pictures which have a clear claim to attention are Mr. W. Llewellyn's *The Print Collector*, Mr. Clausen's *Interior of an Old Barn*, and *Twilight: Interior*, Mr. La Thangue's *Ligurian Mountains*, Mr. Walter Donne's *The Newhaven Packet* and *The Maritime Alps*, Mr. Edgar Bundy's *City Fathers*, Mr. Arthur Streeton's *St. Mark's*, Mr. W. W. Russell's *On the Beach*, Mr. George Harcourt's *The Tracing*, and Mr. Young Hunter's *My Lady Charity*.

There is, on the whole, a less convincing display of sculpture than has been seen in the galleries in recent years. Mr. Goscombe John's bronze statue of *The Late Colonel Saunderson, M.P.*, and memorial to *The Late Bishop Lewis*; Mr. Bertram Mackennal's group, *Tragedy Enveloping Comedy*; Mr. Derwent Wood's *Atalanta*; and Mr. F. W. Pomeroy's *Model of Recumbent Effigy of the Late Bishop Lloyd of Newcastle-on-Tyne*, are important;

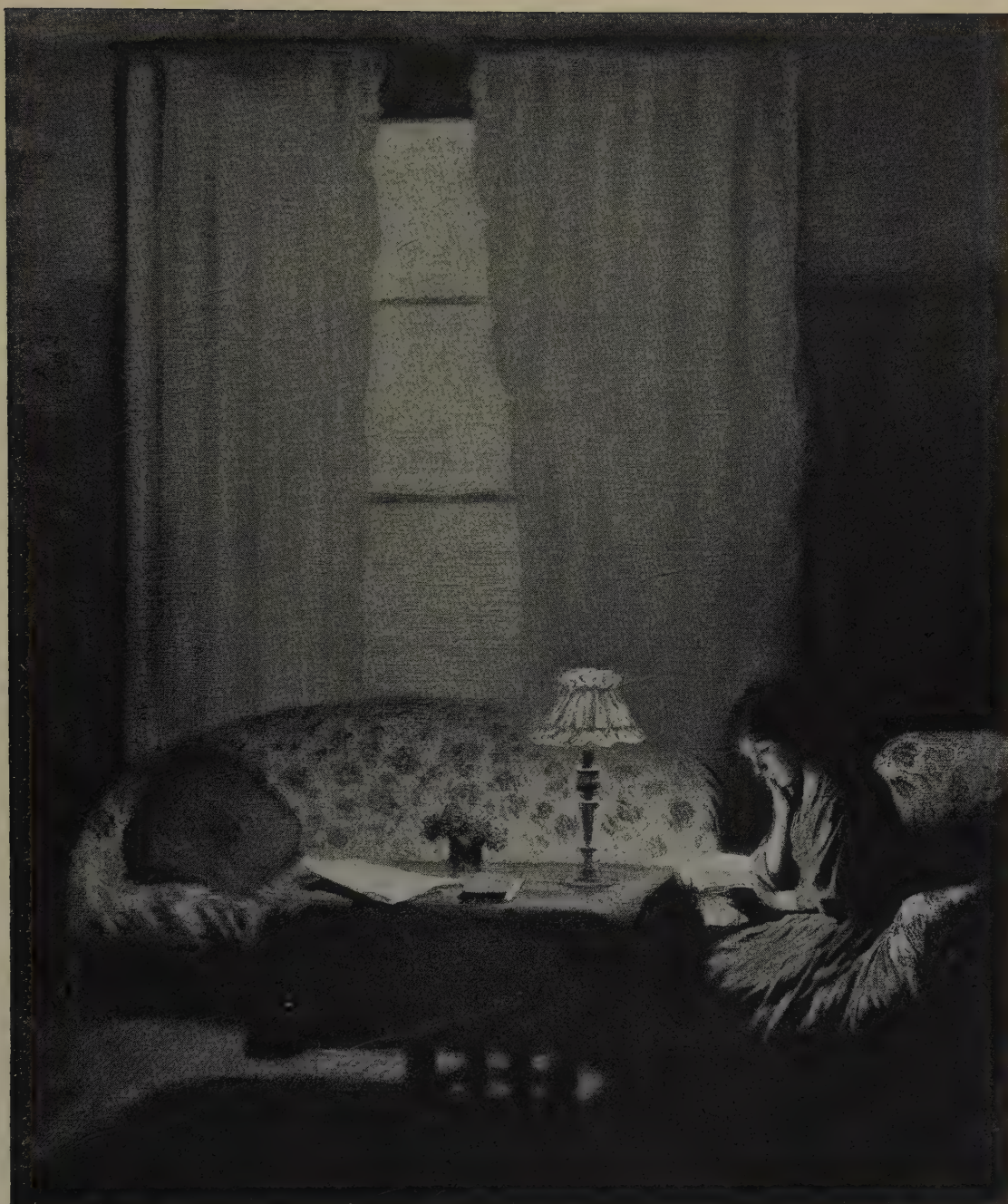
and there are smaller works of great interest, like the statuette *Destiny*, by Mr. F. Lynn Jenkins; *La Belle Dame Sans Merci*, by Sir George Framp-ton; *Sappho*, by Mr. Mackennal; *The Inception of the Modern World*, by Mr. Albert Toft; *The Late George McCulloch*, a relief, by Mr. Drury; and the statuettes by M. Frémiet; and there are several good portrait busts. Mr. Brock's half-size model of the *Justice* group which is to form part of the Victoria Memorial represents well a sculptor whose work is always notable; and the *Memorial for the Grave of One who Loved his Fellow Men*, by Mr. Reynolds-Stephens, is admirably ingenious in design and accomplished in treatment. But the general run of the contributions is only moderately interesting.

The Trustees of the Chantrey Fund have acquired the small picture, *A Favourite Custom*, by which Sir Laurence Alma-Tadema is represented in the show. There is already one of his works at Millbank, but this belongs to Sir Henry Tate's collection and was not a Chantrey Fund purchase.



"THE IDLERS"

BY FRED STRATTON



"TWILIGHT: INTERIOR"
BY GEORGE CLAUSEN, R.A.



"THE MARITIME ALPS"
BY WALTER DONNE



"LAVINGDON WATER"
BY ALFRED EAST, A.R.A.



"IN A GROVE OF GREY OLIVES"
BY DAVID MURRAY, R.A.



"THE END OF THE FAIR: BACK TO
THE ISLAND," BY W. H. BARTLETT



"CHLOE, DAUGHTER OF
H. E. PRESTON, ESQ."
BY J. J. SHANNON, A.R.A.



"LA BELLE DAME SANS MERCI";
BRONZE STATUETTE. BY SIR
GEORGE FRAMPTON, R.A.



"THE TRACING"
BY GEORGE HARCOURT



"BED-TIME"
BY L. CAMPBELL TAYLOR

The Salon of the Société Nationale, Paris



"MEMORIAL FOR THE GRAVE OF ONE WHO LOVED HIS FELLOW MEN"
(*Royal Academy. By special permission of the Artist*)

BY W. REYNOLDS-STEPHENS

THE SALON OF THE SOCIÉTÉ
NATIONALE DES BEAUX-
ARTS, PARIS.

THERE have been some very hard things said about the Salons during these last few years, and one cannot but recognise that certain of the reproaches levelled at the two Societies who annually hold these large exhibitions are not without good foundation. No one will, in fact, deny that individually the works suffer by being grouped together in such large numbers, and that such paintings as those of Ménard or Billotte—to take two names at random from among the best-known—gain immeasurably by being seen in Petit's Gallery or in some other such room of restricted dimensions. Another complaint that one hears very justly made regarding the Salons, and the Nationale in particular, is that it contains so very

little previously unexhibited work. The Salon of the Société Nationale tends more and more to become a closed exhibition, and the invited works, that is to say all those by other artists than the members and associates, are year by year diminishing in number. It is therefore most unlikely to find here new talent, thus giving good cause to these detractors of the Salons.

On the other hand, were the Salons to be suppressed, where should we have a chance of seeing those large pictures which naturally cannot figure in any exhibitions other than those of this class? I can hardly imagine, in truth, how one of M. Auburtin's panels or a work by M. Besnard or M. Roll could be shown otherwise than at such a show as this. Then again most French painters belong to one or other of the smaller societies—Internationale, Pastellists, Société Nouvelle, Aquarellistes, Peintres de Paris, etc.—but in all

The Salon of the Société Nationale, Paris

these groups the foreign artists are in a very small minority, and so hardly anywhere save at the Grand Palais is it possible to see their work. So it is always at the Salons, and there alone, that one sees side by side products of the most diverse talents and has an opportunity of appreciating as a whole the trend of contemporary painting.

The distinctive feature of the Société Nationale this year is that it has received very many more large compositions than usual. Many of these pictures have not, it is true, much interest; such, for instance, as M. Berteaux's, which has a surface area of 22 square metres (over 230 square feet), and is destined for the great staircase at Nantes, and several others as well. On the other hand, I have lively recollections of three works among the decorative paintings which are of the highest importance.

Our attention is at first attracted by M. Besnard's large painting for the ceiling of a cupola. This great artist has already executed three panels for the ceiling of the Petit Palais. The first two, in which Besnard depicts with bold symbolism *La Pensée* and *La Matière*, figured at the Salon two years ago; the third, *La Mystique*, has not appeared there at all; and now, in the fourth, which he calls *La Plastique*, he shows us in a magnificent background of clouds—as it were an Olympus upon the summits of the mountains—four large figures, two of which, those in the foreground, are very beautiful paintings of the nude. Besnard has here depicted with his powerful originality, the ancient and symbolic legend of Paris and the apple; but Paris is here at the same time Apollo, god of the Arts, grasping the mane of a fiery, winged stallion, which is one of the best features of this masterly conception. The work has all Besnard's customary fine qualities—the very striking colouring, that beauty of style, and that feeling for decorative effect which are ever present in all his paintings, but have never been so completely evinced as here.

In Room I. M. René Ménard shows the series of paintings which were

commissioned by the Government for the École de Droit—the most important so far of the products of his brush. These pictures appear to mark the consummation of the painter's art, for Ménard, now in the complete possession of his technique and arrived at the full maturity of his talent, seems, so to speak, to sum up his artistic achievements in this work. As four of the panels have already appeared in THE STUDIO for April, 1909, we now give the two others which side by side form the centre of the decorative scheme. In them our readers will recognise one of those beautiful landscapes of antiquity of which Ménard holds the secret. All here is of great nobility, and of the classic breadth which connects Ménard, through his affinity with Poussin and Claude, with those pure springs of beauty and lofty thought which flow from Hellas.

M. J. Francis Auburtin continues, with much distinction and merit, his series of large decorative pictures. Disciple of Puvis de Chavannes, he seeks above all for harmony and beautiful effects of colour in mural painting. His large panel this year is entitled *L'Essor*. As he himself explains in the catalogue, he has striven to express in the four female figures the stages of human thought—first dormant, then awaking, rising upward, and finally taking flight into space, free, radiant, and immortal. It is a beautiful symbol of a very noble conception, treated with much power, and a subject admirably appropriate for mural decoration.



"LA COLLATION"

BY LUCIEN SIMON

The Salon of the Société Nationale, Paris

If these three large decorative paintings are those which most forcibly attract one's notice, though by very different characters, — Ménard tracing the continuity of classicism, Besnard allied to the traditions of the decorative artists of the eighteenth century, and Auburtin worthily carrying on the style of Puvis—there are still other works which deserve our attention and even our admiration, even though they do not display such pronounced styles. So one finds much charm and gracefulness in the panel by M. Roll, the Society's distinguished President: also in the *Fuite en Egypte* painted for a church by Madame Wehrlé with touching sentiment; a decided feeling for the picturesque in the work of M. de la Nezière, *Les Religions de l'Inde*; a dramatic power in the *Episode de 1870*, by M. Pierre Lagarde; and charming drawing in the portrait of *Mme. Delarue Mardrus*, by M. Hubert de la Rochefoucauld.

The large painting by M. Gillot, *Près la Mine—St. Etienne*, deserves more than a mere mention, for it is the work of a member of the Nationale in whose talents I have the greatest confidence. Gillot is a delightful painter of Paris, and the possessor of pronounced individuality; and this individuality asserts itself in every piece of work he does. When commissioned to paint a decorative panel for the town of St. Étienne, he was quite equal to depict with his own palette one of those subjects dear to Constantine Meunier or Jules Adler. One finds here in Gillot's strong and firm work, so exquisite and yet so simple, despite the sad severity of the subject, ringing harmonies, such as in the reds of certain of the clothes of the workers dimly seen through the fog or in the glare from the locomotives and from the factory on the left of the picture.

The panel by M. Aman-Jean pleased me much,

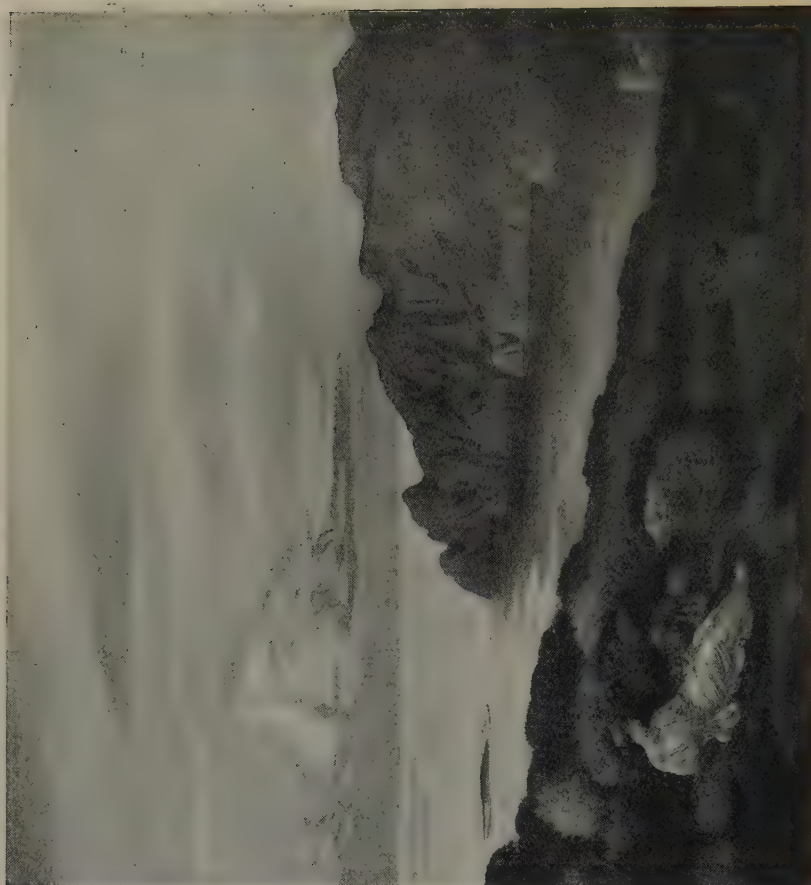


"SUR LE PONT DES SAINTS-PÈRES"

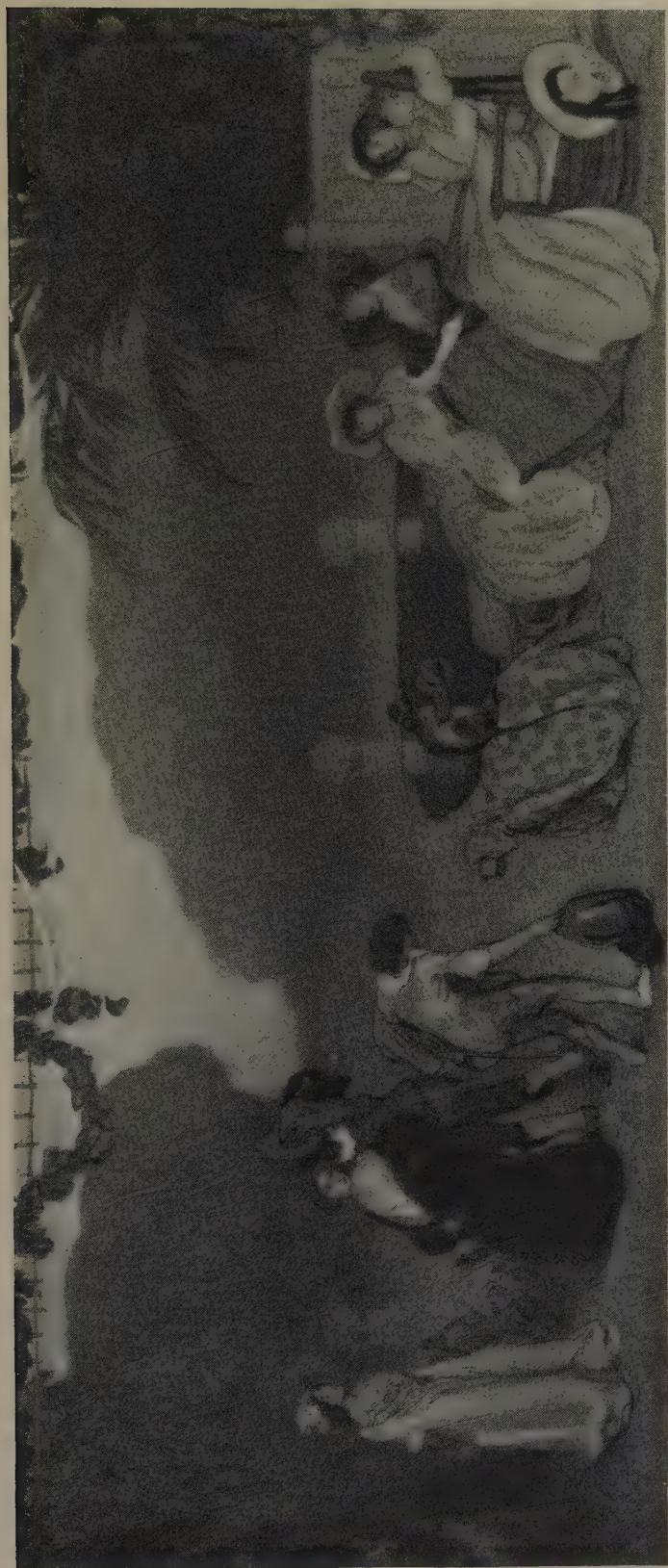
BY GASTON LA TOUCHE



"LA MARCHANDE D'AMOURS"
BY GASTON LA TOUCHE



“RÊVE ANTIQUE.” DIPTYCH DESTINED
FOR THE FACULTY OF LAW, PARIS.
BY RENÉ MÉNARD



"COMÉDIE": PANEL DESTINED FOR THE
MUSÉE DES ARTS DÉCORATIFS, PARIS.
BY EDMOND AMAN-JEAN

"Un singe timbalier à cheval sur
un chien." —VICTOR HUGO

The Salon of the Société Nationale, Paris



"PRÈS LA MINE—SAINT-ETIENNE"

(Commissioned by the French Government)

BY E. L. GILLOT

though in quite a different way. This artist is possessed of an extremely graceful vision, and one cannot resist the charm and elegance of these ladies, seated in a beautiful park, who are being diverted by a scene from an Italian comedy played by some children. Some of the daintiness of those old painters of *jûtes galantes* seems to linger in this work.

M. Jacques Blanche seemed to me to be amongst the best represented of the exhibitors this year, and he has seldom shown a more striking assemblage of works or pictures which contain more excellent qualities than at this Salon. Though considerably influenced by the works of English painters—and could one choose better masters?—Blanche is becoming every year more himself, and may be counted among our very foremost French portrait painters. In his contributions to the exhibition one finds something of all the subjects he affects; vigorous portraits of men; a very seductive female portrait (Mrs. Saxton Noble), the background of which displeased me a little; a brilliant piece of still life, and some flowers painted as only Blanche knows how to paint them.

M. Lucien Simon is also another of the Society's strong personalities—a fact which I have no pretensions to teach anyone,—but what is worth while to note about M. Simon is that he always remains himself, the charming colourist that we well appreciate. After the magnificence of the *Cathédrale d'Assise*, his picture of last year, he has returned to his beloved Brittany. This corner of the dining-room is already familiar to us, with its big bay windows opening upon the tranquil horizon of a fair calm autumn sea. It is the painter's own house at Bénodet, which we have already seen as the setting for portraits of his family, and among them Dauchez, M. Blanche's brother-in-law. In *La Collation* also the children gathered around the table are members of his family. It is a most remarkable work of very powerful execution, as also is the portrait of the painter by himself.

M. Gaston La Touche is also one of the best known and the most successful of the adherents of the Nationale. After the very considerable effort of his exhibition last year his energy has by no means flagged, as his large panel, *Théâtre de Verduze*, amply attests; as also do *La Marchande*



"LA PLASTIQUE." PANEL FOR THE
CEILING OF THE PETIT PALAIS,
PARIS. BY PAUL ALBERT BESNARD



"L'ESSOR."
BY J. F. AUBURTIN

The Salon of the Société Nationale, Paris

d'Amours, and his "paysage Parisien," works in which truth and fantasy are skilfully blended with such charming effect.

M. Hochard, who so faithfully portrays all the diverse and numerous aspects of modern life, has shown us with what striking success he is able to cope with other subjects. His picture, *Mme. Bovary*, is an exact re-creation of Rouen at the time when Flaubert's heroine came there.

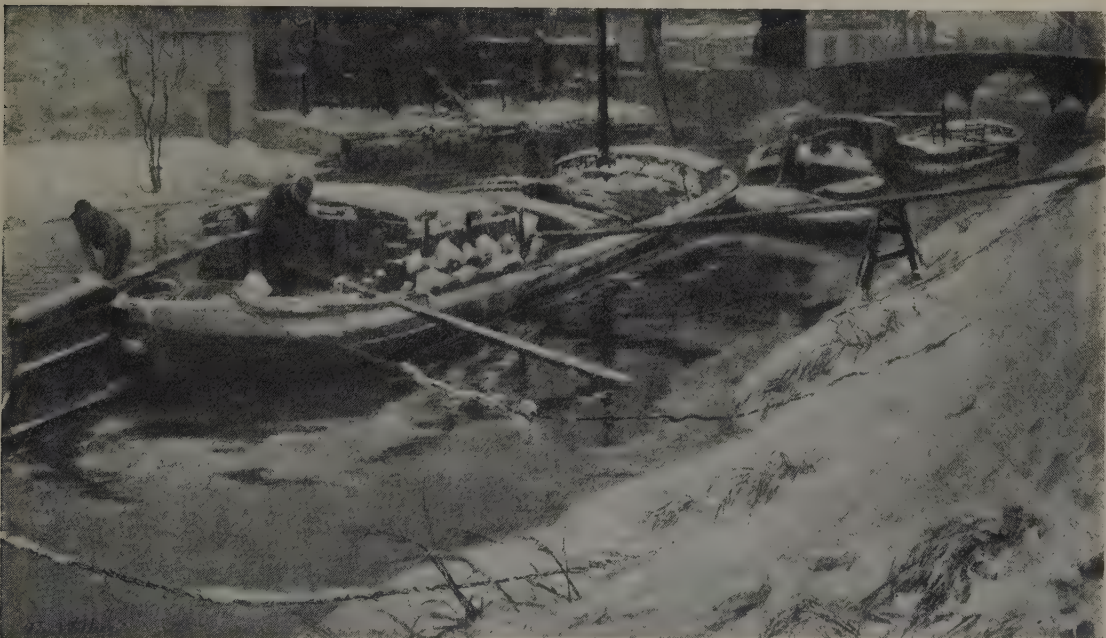
M. Caro-Delvaile is one of our young painters who gave much promise, and who is fulfilling those expectations. He has already signed a half-dozen works, each worthy of a place in one or other of the public galleries. His two contributions this year will certainly have the success they merit; the one, *Groupe Païen*, is a powerful study of the nude, which artists are unanimous in pronouncing a work of the first order; the other will have more success with the general public, for it presents the portrait of one of our popular heroines, popular equally in Paris and in London—I mean Mme. Simone.

Many landscapists of talent are, as usual, represented at the Nationale, without being able however quite to fill the gap left by Cazin and Thaulow. An excellent artist who died this year, Frédéric Houbron, is here present for the last time with some superb views of Paris. Raffaëlli does not exhibit this year, which is a pity, but Billotte is very happily represented by various landscapes, among which a view of the fortifications struck me

by its delicious silvery tone. Meslé shows some charming landscapes somewhat reminiscent of his master Cazin; Chevalier some good sober sea-pieces; F. Desmoulin some very remarkable snow scenes; Stengelin some superb pictures of Holland; Willaert, the Belgian painter, a capital picture of boats under snow; Mr. Waidman has a splendid study of the Meuse; M. Duhem some Flemish scenes; M. Gabriel an extremely beautiful Barbizon picture; and there are some very excellent pieces by M. Dauchez and M. Le Sidaner.

I cannot pretend to have passed in review, in this article, all the interesting pictures at the Salon. There still remain many, such as the admirable *Jeanne d'Arc* of M. Boutet de Monvel the elder, which deserve more of our attention. But I cannot leave the subject of the Grand Palais without attracting attention to the several notable works there exhibited. — HENRI FRANTZ.

We are requested by Mr. Wilson Steer to state that the ascription to him of the title of "President of the New English Art Club" in our first article in last month's issue is an error. Mr. Steer is a member of the executive committee of the Club, but the constitution of the Club does not recognise any such office as President, all members being equal. This erroneous ascription was, we need hardly say, entirely the result of a misapprehension, and we regret its appearance.



"BATEAUX SOUS LA NEIGE, SUR LA LYS, A GAND"

BY FERDINAND WILLAERT

Studio-Talk

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The Exhibition at the New Gallery this year was the first held under the new system of management by which the gallery is to be controlled for the future. The old method of selecting works for exhibition has been abandoned, and the contributions come now from a group of subscribing artists, to each of whom a certain amount of wall space is allotted; and the hanging committee is elected from the general body of these subscribers. The exhibition lost little of the atmosphere which has distinguished it in past years, because most of the men enrolled as subscribers have been represented there by important work year after year.

Perhaps the best painting in the show was Mr. J. J. Shannon's *In the Dunes*, an exquisite variation on the conventional portrait group and a delightful example of free and spontaneous craftsmanship. But there were memorable portraits also by Mr. H. de T. Glazebrook, Mr. Harold Speed, Mr. Spencer Watson, Mr. Coutts Michie, and the Hon. John Collier; and two by Mr. W. Llewellyn—of *Mrs. Manseil Woods*, and *Nell, Daughter of James Gwynne Holford, Esq.*—illustrated excellently his decorative manner of dealing with portraiture. Mr. Melton Fisher's dainty study of *Miss Beatrice Ferrar* was also important as a telling likeness and as an agreeable piece of painting.

Among the figure pictures deserving of serious consideration must certainly be counted *Un Bain sous le Premier Empire* by Mr. Talbot Hughes; Mr. E. A. Hornel's attractive composition, *The Blackbird's Song*, Mr. J. Young Hunter's *The Orchard Door*, Mr. P. A. Hay's remarkably skilful water-colour, *The Squire's Daughter*, and the two

imaginative paintings by Mr. R. Anning Bell, in both of which he has managed different colour schemes with conspicuous success. Mr. Spencer Watson's *Cupid and Psyche* was notable for its sumptuous richness, and Mr. Cayley Robinson's *The Farewell*, for its curiously personal qualities of expression and sentiment; and there was real sincerity of manner and method in the *All-Souls Day—Hungary*, by Mrs. Adrian Stokes. Mr. Wetherbee's *A Little Herd Girl*, and Mr. T. C. Gotch's *Midsummer's Eve* and *A Study in Reds*, must not be overlooked.

Landscapes of conspicuous merit were plentiful in the exhibition—such excellent records of nature as Mr. Alfred East's *The Edge of the Pool*, Mr. Hughes-Stanton's *The Mountain Road, Provence*, and Mr. Leslie Thomson's *Over the Sea to Skye*, were specially prominent, and with them must unquestionably be reckoned Mr. J. L. Pickering's robustly romantic *Gorge of the Arora*, and *The Hills of Cargèse*, the *Moorland near Shap Fells*, and *A Breezy Day on the Upper Fell Country*, by Mr. Oliver Hall, and the expressive *Solitude*, by Mr. Grosvenor Thomas. Mr. Moffat Lindner's sunset subject, *Approach to Amsterdam*, and his brilliant water-colour, *Rain Clouds on the Maas*, did



"ALL-SOULS DAY—HUNGARY"

(New Gallery)

BY MRS. ADRIAN STOKES



(New Gallery)

"IN THE DUNES."
BY J. J. SHANNON, A.R.A.



"RAIN CLOUDS ON THE MAAS" (WATER-COLOUR)

(New Gallery)

BY MOFFAT LINDNER

ample credit to an artist whose work is always fascinating in its power and originality; and such paintings as Mr. D. Y. Cameron's *Criffel*, Mr. Mark Fisher's *The River Side*, Mr. James Henry's *Malham Cove* and *Autumn Morning on the Ure*, Mr. Coutts Michie's *The Valley Village*, Mr. R. W. Allan's *Towards Sunset*, and Mr. Peppercorn's *The Woodland Dell*, add distinction and variety to the collection. The sculpture was not very important but included some good things by Mr. Basil Gotto and Mr. Albert Toft; and the applied art contributions of Mr. Nelson Dawson, Mr. and Mrs. Arthur Gaskin, Mr. J. P. Cooper and Mr. H. Stabler can be frankly commended.

The Dowdeswell Galleries recently afforded us an opportunity of studying the work of the late John Fulleylove, one of the most successful of the members of the Royal Institute. If the artist disappointed in pictures of a large scale, his was the not common gift of synthesising many small details in a sketch with freedom of touch and pleasant suggestion of finish. He was always at his best in his sketches, as in those of *The Orangery*, *Versailles*, *Ely Cathedral*, *Edmonton Churchyard*, and *Jesus Lock, Cambridge*.

Exquisite is perhaps just the word to apply to the art of Mr. Roger Fry, especially in such panels as *Rome* and the silvery *Verona*, and the fruit-pieces shown in his recent exhibition at the Carfax Gallery, but when out of tender colour come monsters, as in his illustrations of Dante's "Inferno," we could wish that in conception they were less jejune. There was a delicate kind of beauty in every panel, but the subjects seemed viewed nearly always through a formula—never directly.

We carried away the impression from the Old Water Colour Society's present exhibition that it is up to their highest standard if attention is not at once claimed by new and immediately striking works. Mr. R. Anning Bell in *The Arrow* is more interesting than ever, and there are some particularly beautiful little works by Mr. George Clausen, R.A. The President, Sir E. A. Waterlow, and Mr. J. W. North, both contribute in their best vein. *Loch Alsh*, by Mr. Robt. Allan, must rank with the chief of his successes. Mr. Francis James has not painted his bouquets of flowers more daintily than this year. Mr. David Murray in *At Bordighera—Grey Day*

Studio-Talk

has a notable success. Mr. Hughes-Stanton is now handling in his water-colours themes which have attracted him as an oil painter with the same command of quiet atmospheric suggestion. A fine picture is Mr. Paterson's *The Yawl*. The reflections in the water, into which, fortunately, he has not been able to intrude his ever-prevalent blue, make that picture a very beautiful piece of water-colour painting. Mrs. Stanhope Forbes's *Spring Blossoms* is a picture very charming in technique and colour. Never has Mr. Herbert Alexander's art been happier than in

a little lyrical picture of sun shadows drifting over velvety downs. As their latest acquisition the Society is indeed to be congratulated on the art of Mrs. Laura Knight—a brilliant impressionist with an art full of freedom and resource.

At this year's exhibition of the Royal Society of



"THE TEMPLE OF THE MOON GOD"

(See *Manchester Studio-Talk*)

BY PHILIP T. GILCHRIST, R.B.A.

British Artists the work of a recent member stood out prominently—that of Mr. Hayley Lever, especially in his *Morning: Drying Sails, St. Ives*. Then *The White Lady* of Mr. Joseph Simpson at once claimed attention. Other works which come at once to mind among many others ably surrounding their President, Mr. East's own high achievement in *The Valley of the Wye*, were *The Hungarian Peasant*, a study by Mr. P. László, *The Late Rudolph Lehmann, Esq.*, by Sir H. von Herkomer, *Porlock*, by Mr. F. A. W. T. Armstrong, *Until the Day Breaks*, by Mr. Michaelson, *Autumn's First Touch*, by Mr. Walter Fowler, *The River near Wimborne*, by Mr. F. Whitehead, *Mists and Dews of the Morning*, by Mr. T. F. Sheard, *The Evening Hour*, by Mr. J. W. Schofield, *La Salute*, by Mr. A. Streeton, *A Breezy Day*, by Mr. A. Carruthers-Gould, *Anstey's Cove*, by Mr. Lewis F. Fry, *Sunset on the Medway*, by Mr. F. Footet, and some small canvases by J. Muirhead.



"THE FARMYARD"

BY ANDERSON HAGUE, R.I.
(See *Manchester Studio-Talk*)

Studio-Talk

The Royal Institute of Painters in Water Colours has just held its one hundredth exhibition. The Society was started in 1831 as the New Society of Painters in Water Colours, as a protest by the unattached water colour artists of the day against the closed doors of the Old Society. Certainly the claims which the Society makes in its introductory note to the catalogue as to the help it has rendered to newcomers to the ranks of artists in water colours have been justified. The exhibition was worthy of the occasion in its completeness of character.

At the Leicester Galleries Mr. Arnesby Brown exhibited a series of cabinet pictures, displaying to full advantage his mastery in the treatment of sudden effects of sunlight and his skill as a cattle painter. In the same galleries Miss Ruth Dollman's water colours of the Sussex Downs showed great discretion as to the difficulties they will go out and embrace, but all that the artist essays she accomplishes in a delightfully sympathetic way.

At the Ryder Gallery Mr. H. C. Chetwood-

Aiken exhibited interesting pastel and water-colour drawings of Dutch and other subjects, but he is inclined to use too often the "cumulus" prescription in his skies, and stability of drawing in the buildings in such a sketch as *Twilight Bristol* would increase the reality of effect.

Among other exhibitions which claim notice is that of E. T. and E. H. Compton at the Fine Art Society. Both artists paint in a quite similar vein, sharing the same admirable qualities of strict truthfulness to certain aspects of nature, largeness and dignity of composition and scholarly drawing. And at this latter gallery Mr. Frank Short's recent exhibition of etchings, mezzotints and water colours must be mentioned. The distinguished etcher remains at his best perhaps still in plates of the character of *Rye Port*, but his excursions into mezzotints after Turner and others are very interesting. The *Fairyland* of H. J. Ford is familiar to many readers of the fairy-tale books by Andrew Lang which he has illustrated. The original drawings for these were lately shown at the Baillie Gallery, together with paintings, some of the larger



"MORNING ON THE SUSSEX DOWNS"

(See *Manchester Studio-Talk*)

BY MILDRED HALL



"AN OCTOBER MORNING"

BY F. W. JACKSON

of which were of much beauty. Mr. Sowerby's water colours at the same rooms were pleasant in their semi-pre-Raphaelite method.

MANCHESTER.—The recent annual exhibition of the Manchester Academy of Fine Arts, if not to be congratulated as a whole on a higher standard of work than its predecessors, or a noticeable enrolment to its associates, must be complimented on its more carefully thought out arrangements — especially noticeable in the hanging of the large gallery. But an exhibition containing such sincere and capable work as that by Mr. Fred. W. Jackson, Mr. H. S. Hopwood, Mr. Philip T. Gilchrist, Miss Mildred Hall, Miss Gertrude E. Wright, and others mentioned in these notes, is not one lightly to be dismissed.

In the first room Mr. Fred W. Jackson's water-colour, *An Arabesque*, attracted by its breadth, design and observant treatment of a moving crowd in a narrow Moorish street. On the opposite wall Mr. H. S. Hopwood's dexterous little sketch in body-colour of *A Café Archway, Biskra*, was interesting, though more of the artist was felt in his *Study in Rose and White*, a tall figure of a lady in a pink

dress, standing by a half-opened door ; gradations of white, grey and gold with a restrained use of pastel, completing a harmony confident and truthful. *Morning on the Sussex Downs*, by Miss Mildred Hall, was a work of rare distinction among the water-colours. Other noticeable work in the same room claiming attention included W. Eyre Walker's *Berket Common on the River Eden*, with its dark sweeping evening sky ; Mr. A. J. Mavrogordato's *The Parthenon — Moonrise*, excellent in colour, though the placing of the moon was rather disturbing. Immediately below was another *Moonrise*, by W. H. Wilkinson, attractive by its contrast in rich tones of brown and green. *An Anglesea Farmyard*, by Mary McNicol Wroe, *Grey Evening, Conway Valley*, by Walter Emsley, *Spring*, by F. M. Monkhouse, and *Evening*, by Ethel Hall, were all full of interest and artistic interpretation ; and last, but not least, Miss Elizabeth Orme Collie's *Mary*, a charming study in charcoal, produced the desire to see more of this artist's sympathetic work.

In the large gallery devoted to oils and sculpture Mr. Fred W. Jackson's *October Morning* arrested one's gaze by its capable painting and atmospheric quality—a task handled with an intimate know-

Studio-Talk

ledge of that early scintillating light over a fisherman's bay foretelling a day of heat. In his smaller pictures, *The Widow's Garden*, and notably *Runswick Bay*, a more decorative treatment was evident, and enchanted with its alluring colour of red roof-tops, silvery-green and dove-grey shadows, crowned by a faint violet sky. Balancing on the same wall, Mr. H. S. Hopwood's *A Picardy Farm-yard* commanded attention by its direct observation; perfectly composed and painted, it was a picture to be studied, and Mr. Hopwood has seldom given us anything more virile. For genuine charm, unstinted praise must be given to Mr. Philip T. Gilchrist, R.B.A., whose *Temple of the Moon-God* gives the true feeling of moonlight, the interpretation of which so many artists treat with an inky brush. *Bringing in the Boats from the Beach*, by James W. Booth, R.C.A., had much of the breath of the wind and strength of a strenuous nature. *The River*, by Tom Mostyn, showed a markedly powerful technical accomplishment and decorative quality of painting that one would wish had been devoted to a more composedly designed landscape worthy of the artist's undoubted ability. —

Making a round of the remaining gallery one remarked the brilliant colouring of *The River at Ilandulas*, by Mr. Anderson Hague, R.I., whose recent exhibition at Mr. Carruthers' showroom was of considerable local interest, *The Farm-yard* here illustrated being from that collection; *A Melody*, *Miss Adelina Leon*, by Thomas Cantrell Dugdale; the landscape work by R. G. Somerset, R.C.A.; the flower painting by Miss Fanny Sugars, and the more carefully composed *Geraniums*, by Miss Tinker; the genuine adherence to nature by Mr. Elias Bancroft, R.C.A., in his *Yorkshire Beck*, and a similar love in *The Rising Moon*, by

Byron Cooper; the prominent imaginative and vigorous attainments by the president, H. Clarence Whaite, P.R.C.A., R.W.S.; *Autumn*, by Reginald Barber; the architectural studies by Mr. Edgar Wood, A.R.I.B.A.; the alluring work in clay by Miss Gertrude E. Wright; and the noticeable *George Milner, Esq., M.A., J.P.*, in bronze, by John Cassidy, A.R.C.A. E. A. T.

GLASGOW.—Not the least remarkable feature of the Glasgow School of Art is the measure of individuality it seems to develop in many of the students who pass through its classes. This is particularly so in the case of the women artists, whose work, in both fine and applied art, is well and favourably known to readers of *THE STUDIO*. Only last month I had occasion to call attention to some excellent work by them at a recent exhibition held at the school (see Art School Notes, pp. 330 *et seq.*). In the course of these notes I mentioned the contributions of Miss Annie Urquhart, a former



"SPRING" (COLOURED PEN-DRAWING)

BY ANNIE URQUHART



"GOSSIPS." FROM THE COLOURED PEN-
DRAWING BY ANNIE URQUHART.

Studio-Talk

student, and readers are now enabled by the accompanying reproductions to form a closer acquaintance with her work.

Miss Urquhart adopts a method at once quaint, decorative and distinctive, in her charming pictures of children, daintily gowned, and all arranged in delightful leafy environment. She uses vegetable parchment for her drawings, her method being to outline first with pen and ink and then to stipple the colour on with a comparatively dry brush. She proceeds slowly and thoughtfully, and a peculiarity of her method is that she divides the sheet of parchment into sections and then outlines and completely colours a part here and there before drawing the other parts. Miss Urquhart groups her pictures in



BOOKBINDING

BY MISS J. MACLAURIN

a relationship of subject, method and colouring, thus giving to them an additional decorative value; but

a rather curious mannerism slightly mars some of them—a figure is bisected or a face half hidden by a tree trunk or a spreading blossom-laden branch.

Miss J. Maclaurin is also a past student of the Glasgow School of Art, and during her career there gave much attention to bookbinding, becoming efficient both in the actual binding of the book and the hand-tooling of the cover. The example of her work now reproduced shows an appreciation of the value of undecorated spaces—an important consideration in this class of design. J. T.



"BLOSSOMS" (COLOURED PEN-DRAWING)

BY ANNIE URQUHART

PARIS. — The *Société des Artistes animaliers* has held recently its first exhibition at the Cercle Internationale des Arts, Boulevard Raspail, and the show was full of interesting work. It contained a delightful contribution from Besnard, Le

Studio-Talk



POSTER

BY STEINLEN

cheval arabe, a careful and exact study of the animal and its specialised form, and also excellent works by Doigneau and Dagnac-Rivière. M. Steinlen has always been *par excellence* the painter of cats; no one has depicted with greater fidelity all the lithe and subtle attitudes of this branch of the genus *Felidæ*. He has made a transcript by lithography of one of the best of his studies, and this, herewith reproduced, was used as a poster for the exhibition. Lastly, there was here revealed a young artist of considerable talent, M. Oger, of whom I shall have something to say on another occasion. In his studies of birds, lions and dogs, M. Oger gives evidence of great freedom and a charming precision in the use of crayon. We shall expect much from him. H. F.

VIENNA.—The Spring Exhibition at the Künstlerhaus, which was opened by the Emperor, is remarkable

for the comparatively large number of really good works. Among them a large portrait group by Josef Jungwirth, representing a sitting in the Lower Austrian Diet, is one of the most noteworthy, because of the excellence of the composition as a whole and in detail. The work contains no less than a hundred-and-twenty portraits, for each of which the painter received sittings. Prominent among the assembled members is Dr. Carl Lueger, the Burgomaster of Vienna, to whom the members are listening with upturned faces, illumined by the light from their

green-shaded electric lamps. The entire work occupied two years in execution, and as may be imagined involved a vast amount of preparatory study in the shape of portrait sketches and other details. Two other important historical works were exhibited, both commissioned by the Archduke Francis Ferdinand—one by Ludwig Koch, representing



"TIGER AND SNAKE"

BY KARL FAHRINGER



PORTRAIT OF THE ARTIST'S DAUGHTER
BY LEOPOLD HOROWITZ



SCULPTURE GROUP: "A PROCESSION OF MONKS"

BY FRIEDRICH GORNIK

General Johann von Spork praying before the decisive battle with the Turks at St. Gotthardt in 1664, and the other by Julius, Ritter von Blaas, depicting a charge of dragoons at Kolin in 1757.

A work which has attracted much attention is a painting by John Quincy Adams, called *The Operation*, showing an operating-room, with a surgeon about to operate upon a woman. The patient's face is hidden, but nearly all the other details incidental to such a scene are given in vivid reality. It must be confessed that one finds it difficult to look at such a realistic feat of painting without a shudder, and clever as it is one feels justified in asking whether a public exhibition like the Künstlerhaus is the proper place for it. No question of that kind can arise in regard to the same painter's portraits of the prima donna

Selma Kurz and Prince Liechtenstein, both in his best manner and really fine achievements.

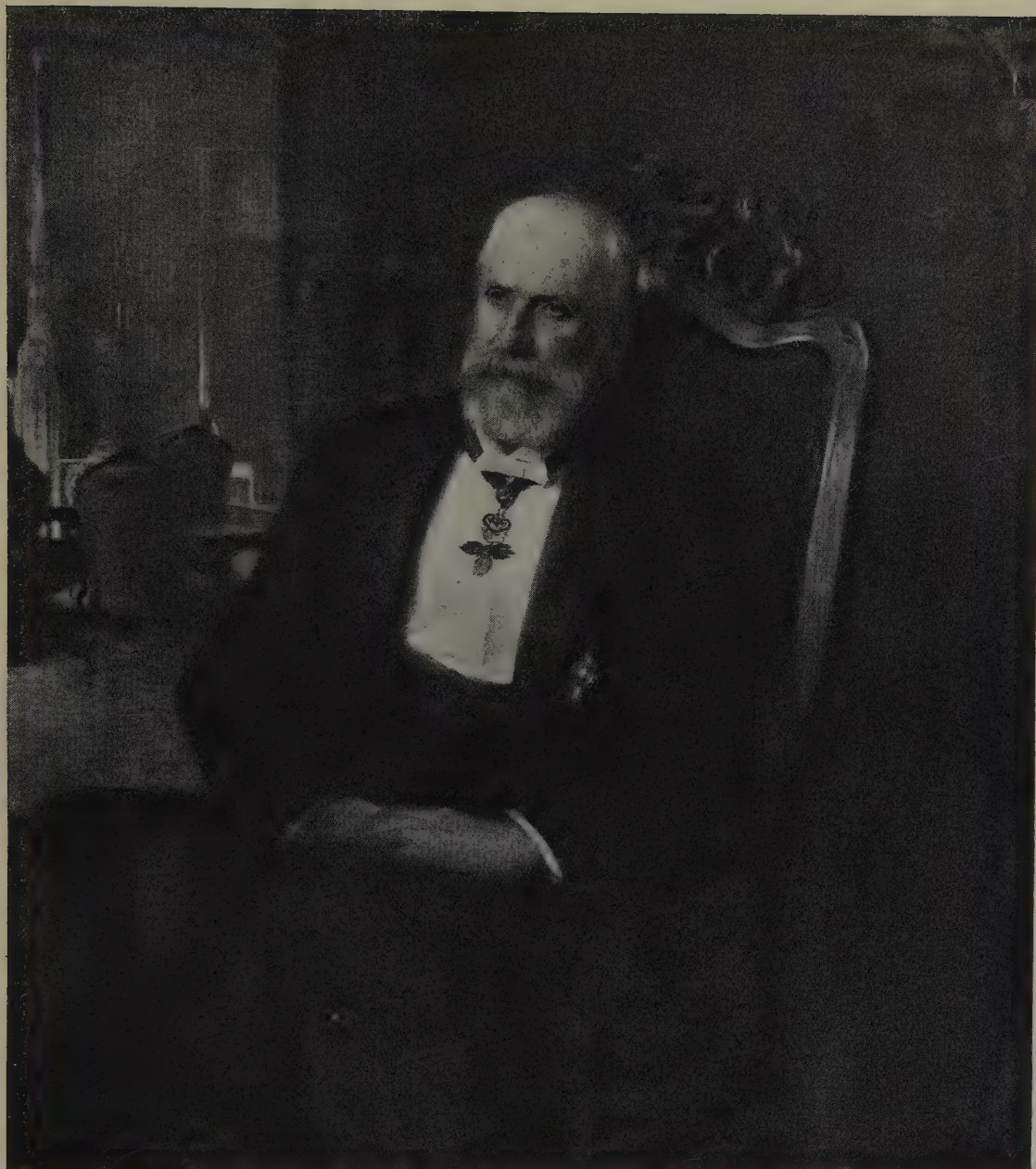
Portraits as usual form a large element in this exhibition of the Genossenschaft. That Professor von Angeli, despite his years, still maintains his vigour and artistic feeling is shown by his portrait of the well-known sculptor Professor Weyr. Pathetic interest attaches to László's portrait of the aged actor, Ritter von Sonnenthal, who died suddenly a short time ago, and remarkable for its delicate treatment is László's *Princess Lilly Kuiski*. The same is to be said of Leopold Horowitz's portrait of his

daughter, which is indeed a fine performance. Arthur von Ferraris's portraits include one of his daughter, whose auburn hair and fair face contrast well with the greys and dark-blues of the picture. Victor Scharf, Heinrich Rauchinger, Kasimir Pochwalski, P. Joanowitsch, E. Leviedzki, and W. V. Krausz, are all well represented. Nikolaus



"AUTUMN SPLENDOR IN THE CASTLE GROUNDS"

BY EDUARD KASPARIDES



PORTRAIT OF PRINCE LIECHTENSTEIN
BY JOHN QUINCY ADAMS



PORTRAIT OF FRAU RAOUL AUERHEIMER
BY NIKOLAUS SCHATTENSTEIN

Studio-Talk

Schattenstein is making further strides forward, his portrait of *Frau Raoul Auerheimer* being one of exceptional merit. David Kolm's red chalk drawing of *Frau Heller-Ostersetzer* carries with it a pathetic note, as this gifted young lady, whose work as an artist has on more than one occasion been reproduced in THE STUDIO, died quite recently. Victor Schaeffer's portrait of *The German Emperor*, in scarlet mantle over a white uniform and wearing the order of the Black Eagle, was commissioned by the monarch for presentation to Count Wilczek, as a souvenir of his visit to the Count at Burg Kruzenstein some two years ago, and is a dignified work. Jehudo Epstein's portrait of a lady in black with a green shawl, is admirable.

There are numerous landscapes and *genre* pictures. Edward Zetsche, Karl Pippich, Otto Novak, Alfred Zoff, Hugo Darnaut, F. Brunner, M. Suppantich, O. Ruzicka, R. Germela, H. Ranzoni, E. Ameseder, Hans Larwin, Hugo Charlemont, Karl O' Lynch of Town, Adolf Schwarz, Franz Windhager and E. Kasparides, are all well represented, some of the pictures being par-

ticularly beautiful in composition and treatment. R. Quittner's *Paris Boulevard by Night* is full of bustle, life and movement everywhere; Otto Herschel's studies of drapery and interiors of our grandmothers' time are finely treated and delicate in colour. Lazar Krestin and Isidor Kaufmann are both excellent in their portrayal of Galician Jews, whom they have studied in their own country, and Karl Fahringer's animal studies are always welcome, an excellent example of them being the *Tiger and Snake* reproduced on page 64. Some good specimens of graphic art by F. Gold, A. Cossman and Tomislav Krizman are among the features of the exhibition.

In the plastic section L. Hujer, Prof. Marschall, Karl Wollek, S. Schwartz, Hans Schaefer, show medals and plaquettes of high artistic merit; S. Lewandowski sends a marble bust of the celebrated Polish poet Count Zygmund Krasinski; Friedrich Gornik *A Procession of Monks*, which is highly praiseworthy, and Leo Bernstein some excellent busts, that of Baroness Schey and Prof. Leschetitzky being remarkable for the beauty and strength of



"TREBINJE, HERZEGOVINA" (ETCHING)

(See Budapest Studio-Talk)

BY ROBERT LÉVY



"QUIET WATER" (COLOURED WOOD ENGRAVING)

BY GYULA CONRAD

treatment, while K. Kundmann and Hans Müller both contribute good work.

A. S. L.

spective; in addition to work by contemporary artists of various countries besides Hungary,

BUDAPEST.—The International Graphic Exhibition held

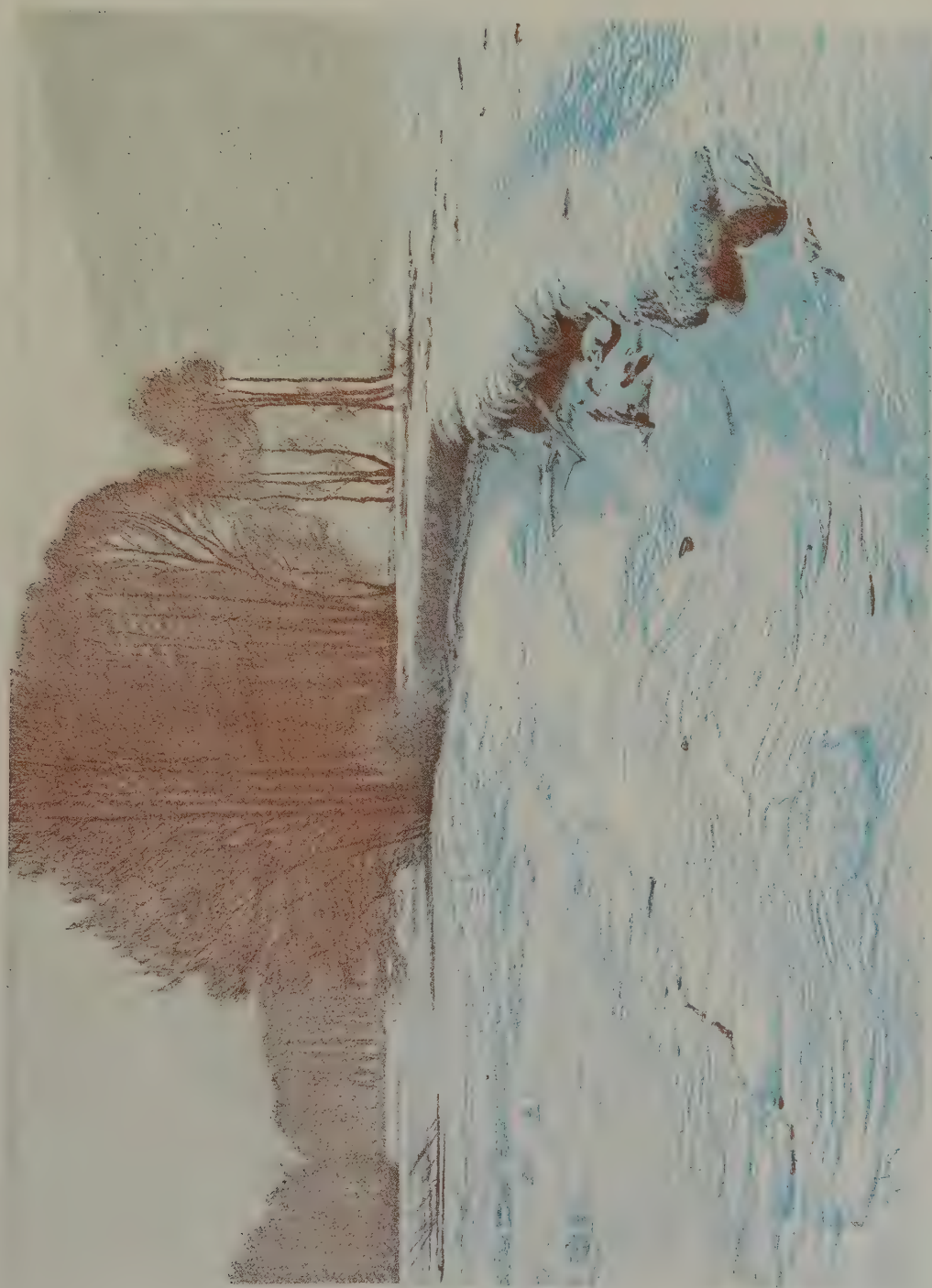
here this Spring was the first of its kind held in Budapest. Owing, however, to the immense number of exhibits and the want of order in their arrangement, it was difficult to get a comprehensive view of the whole. This is to be regretted, for as no attempt was made to show the intimate character of graphic art and its value for purposes of decoration, the majority of visitors carried away a confused idea of the ensemble. The exhibition

was to some extent retro-



"ZEBEGÉNY" (ETCHING)

BY PROFESSOR LAJOS RAUSCHER



"WINTER ON THE BANKS OF THE GARAM."
FROM A LITHOGRAPH BY VICTOR OLGYAI

Studio-Talk



WOOD ENGRAVING

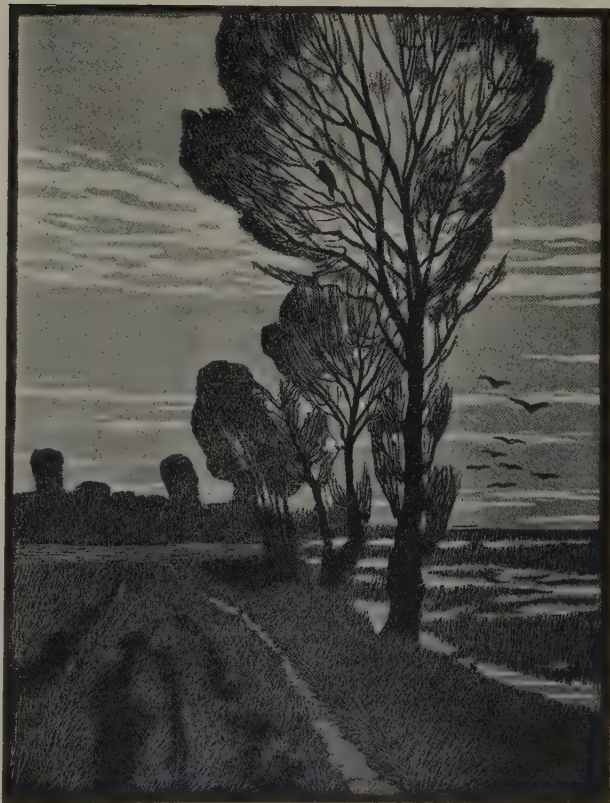
BY VICTOR OLGYAI

including the best exponents in the various branches of graphic art now living, there was a carefully selected and interesting representation of work done by the Hungarian artists of the past. This part of the exhibition was systematically arranged, thanks to the exertions of Dr. Gabor de Térey, the well-known connoisseur and director of the Museum of Fine Art. It is, indeed, owing to this gentleman that graphic art in Hungary has met with so much encouragement on the part of the Government.

The modern movement in this direction began some five years ago when an exhibition was held in Budapest. Then last year a group of young artists, among whom Victor Olgyai, a pupil of Prof. William Unger, took a prominent part, formed themselves into the Society of Hungarian Graphic Artists, and the society has quickly justified its existence. The President is Professor Lajos Rauscher, who has devoted his whole career to the furtherance of graphic art, without thought of gain, and Prof. Olgyai is acting as secretary of the society, the aim of which is to awaken more general interest

in graphic art, by means of lectures and exhibitions, and also by selling proofs at a low price so as to bring them within the reach of art lovers whose resources prohibit the purchase of expensive prints. The room devoted to works by members of the society was one of the most interesting in the whole exhibition.

The two etchings by Prof. Rauscher now reproduced, not only serve to show his methods and largeness of vision, but prove that he possesses the poetic instincts of the true artist. He has experimented on some new methods for aquatinting



LINOLEUM ENGRAVING

BY BÉLA ERDÖSSY

Studio-Talk

which he hopes to make known to the world presently. Some very good work was shown by Oskar Glatz and Istvan Zador, in both cases portraits done in chalk and pencil. Gyula Rudnay's washes revealed fine feeling and a freedom of execution which added to the charm of his work. Gyula Conrad's woodcuts have a peculiar beauty; he loves to linger in quiet places and is peculiarly happy in such scenes as *Quiet Water*, now reproduced. The woodcuts by Prof. Victor Olgyai are of another *genre*, strong in line, betraying no sign of weakness, no exaggeration in expression, every touch sure and firm. This artist conducts a school for graphic art, and no one has done more to arouse an interest in the subject in Hungary than he. Sandor Nagy is a worthy exponent of etching in pure line. Robert Lévy's plates show a sincere

and sympathetic touch, free from hesitation; he seeks his *motifs* in such old-world spots as *Trebinje*, *Herzegovina*, the subject of the plate now reproduced; Béla Erdössy's linoleum engravings are interesting and point to great imaginative power. This artist also contributed some etchings of undoubted power and beauty. Andor Székely's coloured pen drawings showed a firm grasp of material and subject.

Among the other Hungarian exhibitors of note were Rippl-Rónai, István Zichy, Gyula Tichy, Imre Simay (a member of the Vienna Hagenbund at Vienna, who has made a name for himself by his drawings and paintings of animals, monkeys in particular), Oskar Mendlik, Sigismund Vajda, P. László, L. Michalek and Béla Benczur. A few lady artists contributed to make the exhibition interesting, among whom should be named Alice Szmik, who sent a capital interior in pastel, and Madame Frischauer, whose talent was attested by a portrait.

I must pass over the work contributed by leading etchers of other countries. The exhibition was not, however, completely international, for Austria and Germany were practically left out in the cold. Had these countries been adequately represented the exhibition would have gained greatly in interest and its title would have been justified. One was glad, however, to see so much good work done by young Hungarian artists, who in spite of having learnt in various schools have their own personal touch which shows itself in its freedom, its freshness and a commendable absence of conventional methods.

A. S. L.



"AN OLD DOOR" (ETCHING)

BY PROF. LAJOS RAUSCHER

BERLIN. — The Royal Academy has been opening its galleries to the Old Master Exhibition of the Kaiser Friedrich Museum Verein. This society, the supporter of the royal



"GANYMEDE"

BY CARL MAX REBEL

museums, on this occasion only showed the possession of about two dozen members, and the delightful collection considerably enhanced the interest of the interval between the departing winter season and the newly prepared annual summer exhibitions. We were able here to enjoy the ennobled truthfulness of Bruyn and Krigel, Morelse and Terborch, as well as the delicate work of Nattier and Rigaud, and the sombre beauties of Goya. Hals and Rembrandt were represented by some prominent examples of their various phases, Rubens and Van Dyck by fine earlier portraits; and the grand spirit of the Renaissance spoke through Raphael, Bronzino and Titian. Portraits predominated in the exhibition, but some masterly still-life pieces created a pleasant variety. The increasing number of classical treasures in German private possession is quite astonishing.

At the Keller and Reiner Salon recently Carl Max Rebel again presented himself with a numerous collection. For some years new works of this painter have always been looked for with unusual interest

by some far-seeing collectors. He at one time gave promise of a new Böcklin, and his stay in Italy was considered a warrant for such realisations. Since then he has always kept up his standard of classical romanticism; but his colouring seemed to become rather monotonous with its green and violet tints, and his figures as well as his landscapes appeared dulled by pessimism. This year Rebel seems to have grown freer. He is still the apostle of austere beauty, the seer of classical visions in fascinating solitude, but we feel a new joy in life stirring in some pictures. Something unusual is again revealed, but we have still to wait for a real fulfilment. A series of female portraits is particularly attractive by the selection of rare individualities which though rendered in the noble Francia or Bronzino style yet look like documents of the Ibsen and Maeterlinck age. At the same galleries Leo Samberger, the Munich portraitist, also filled a whole room with his works. He gave his best in strong and serious types, especially in prominent male characters. There was also an exhibition of the portrait-sculpture of Ferdinand Seeboeck,

Reviews and Notices



PORTRAIT OF SIGNORA ASSIA SPIRO

BY CARL MAX REBEL

surprising on account of its genuine and sympathetic mirroring of life. J. J.

(Owing to the many other demands on our space this month we are compelled to hold over our *Art School Notes*.—EDITOR.)

REVIEWS AND NOTICES.

The Etched and Engraved Work of Frank Short, A.R.A., R.E. By EDWARD F. STRANGE. (London: George Allen & Sons.) £1 1s. net.—To publish in volume form a *Catalogue Raisonné* of the works of a living artist is to honour him indeed, especially when he has deserved this tribute exclusively by his mastery over the art of expression on the copperplate. Mr. Short has long been known for an "approved good master" of the etcher's art and the mezzotinter's, while indeed no process of copperplate engraving has eluded his intimate knowledge and his triumphant practice. Did he not achieve success with drawings of Turner's which Ruskin declared could not be done by him or any other? Moreover, Mr. Short has shown that the process of mezzotint offers new

and exquisite possibilities to the artist who knows how to handle it as an interpreter of delicate pictorial vision, while all the natural magic of the simple line is at the command of his expressive etching point. So Mr. Short's plates have become prized by the artistic collector, and there was a decided need for this invaluable book, the compiling of which must have been a labour of love for Mr. Strange.

The Letters of John Ruskin. 1827—89. 2 vols. Edited by E. T. Cook and Alexander Wedderburn. (London: George Allen.)—Wonderfully written, the letters of John Ruskin are yet, so to speak, but foam-drift of his prose. A reputation might rest on them, but his reputation is such as to be unaffected by their addition. Their unfailing eagerness of thought and the originality in them cannot fail to stimulate the reader. Intense responsiveness to art gave his utterances concerning it an authoritativeness which no mere theorising can ever sweep aside. His mistakes and those of his disciples resulted from the confusion of issues, from confounding experiences of æsthetic feeling with those of reason and deducing

Reviews and Notices

too rapidly therefrom. As a critic Ruskin's failure seemed in apprehending the essential mystery of the finest craft, but writing upon art in its relationship to the development of human genius, it cannot be denied to him that his work is unapproached for profundity and illumination. In this belief we could ill afford to omit our appreciation of the publication of these letters, or of the task completed in them, as the last volumes of the monumental edition of Ruskin's works began six years ago.

A History of Architectural Development. By F. M. SIMPSON. In three vols. Vol. II. Mediæval. (London: Longman.) 20s. net.—In this second volume of his important work Prof. Simpson pursues the same aim as that which he kept before him in writing the first, noticed in these pages about three years ago, that aim being to trace the development of architecture through the planning, construction, materials, and principles of design of the buildings described, note being taken also of the influences which helped to shape that development. While the first volume dealt with the evolution and interrelation of the architecture of the Archaic nations and of Greece and its subsequent Byzantine development, the present volume

treats wholly of ecclesiastical architecture through the centuries when Romanesque and Gothic art flourished. The first half of the volume is occupied with such details of churches as arches, arch-mouldings and labels, columns, piers, capitals, bases, walls, buttresses, plinths, windows, vaultings, towers and spires, mural decoration, and other ornamental adjuncts, all discussed and illustrated seriatim, much valuable technical information being given; and the second part is devoted to a consideration of the churches as integral structures. Important chapters are those on "The Development of Church Planning" and "Gothic Architecture in England and Scotland," the author commenting in connection with the latter on the increasing readiness shown by leading authorities to acknowledge the beauty of the art of this country, whereas a generation ago there was a disposition to belittle it. An interesting point emphasized by the author in treating of French Gothic is the change that took place when the monks ceased to act as architects—that is, when the profession became secularized. The monk-designer's training had saturated him with traditional methods which he found difficult to discard, and it was to the infusion of



PORTRAIT OF FRAU I. R.

(See *Berlin Studio Talk*)

BY CARL MAX REBEL.

Reviews and Notices

secular blood, as he expresses it, that were due the enormous strides made in architectural construction and design in France between 1150 and 1220. Though the churches dealt with by Prof. Simpson have been described many times before, there is so much freshness and originality in the author's treatment of the subject, the result of personal acquaintance with most of the structures he deals with, that the work has every right to rank among the standard literature of the subject. The illustrations to this volume number more than 250, and are with a few trifling exceptions quite new.

Florentine Sculptors of the Renaissance. By WILHELM BODE. (London: Methuen.) 12s. 6d. net.—A very marked difference is noticeable between the history of painting and sculpture in the great æsthetic revival that took place in Italy in the fifteenth and sixteenth centuries, for whereas the former is an unbroken record of progress influenced, but not caused, by the new light thrown on classic art resulting from the discoveries of antique statues and bas-reliefs, the course of the latter would probably but for those discoveries have taken quite another direction. This significant fact is very clearly recognized by Dr. Bode in his well-known monograph on Florentine sculptors of the Renaissance, of which a new and excellent translation has been made. Illustrated with a large number of good reproductions of official masterpieces, the book is the most authoritative work on its subject that has hitherto appeared, and combines with much keen technical criticism a realization of the personal idiosyncrasies of the artists under review such as has been rarely achieved by the author's fellow-countrymen who, as a general rule, lose sight of the craftsman in their vivisection of his productions.

In Japan. By GASTON MIGEON. (London: Heinemann.) 6s.—Among the large number of tourists who now annually visit Japan, there are probably extremely few who are so well versed in the history and characteristics of its art as the talented author of this little work. As Conservator of the Louvre Museum, he has had every opportunity of studying many phases of that art before making his pilgrimage to the Far East. Intensely sympathetic with the work of Japan's great painters and craftsmen, his impressions of her cities, temples, shrines, theatres, gardens, and museums, received during a few months' stay in that land of delight, are worthy the perusal and consideration of all who are interested in Japanese art.

A Popular Handbook to the National Gallery. Vol. I. Foreign Schools. Compiled by EDWARD

T. COOK. 7th edition. (London: Macmillan & Co.) 10s. net.—Since the early editions of Mr. Cook's Handbook appeared a somewhat extensive re-arrangement of the rooms at the National Gallery has taken place, and this has necessitated considerable revision on the part of the compiler. There have also been changes in attribution calling for further revision. Besides bringing the book up-to-date in these particulars Mr. Cook has introduced much additional matter in his notes on the pictures, and the opinions and criticisms of Ruskin, which have from the first given distinction to this Handbook, have been supplemented by quotations from other writers of authority. Neatly bound in limp leather the book, with its 800 pages of letterpress, is not inconveniently large for the pocket.

Porcelain—Oriental, Continental and British. By R. L. HOBSON, B.A. (London: Archibald Constable & Co., Ltd.) 6s. net. In the preface to his book Mr. Hobson says his object has been to give in compact and inexpensive form all the facts which the collector really needs, and in this he has been successful. But besides the collector the volume should prove useful and interesting to the student and the amateur. Not the least helpful feature in the book are the lists of marks which are given in the various sections, while the illustrations form a worthy adjunct to the text.

Assisi of St. Francis. By MRS. ROBERT GOFF. Illustrated by Colonel R. GOFF. With an essay on the Influence of the Franciscan Legend on Italian Art by J. Kerr-Lawson. (London: Chatto & Windus.) 20s. net.—Occupying as it does a unique position in the history of the Church and of the evolution of Christian art, Assisi has, as a matter of course, been again and again pictured and described, whilst its chequered fortunes have been related from many different points of view. For all that the collaborators in the new volume on the much-discussed subject have produced a book that will forcibly appeal alike to Protestants and Roman Catholics—so true is the insight displayed by Mrs. Goff into the personality and aims of the man who for so long concentrated the attention of Christendom on the little hill city, and so well has Colonel Goff in his beautiful drawings, amongst which perhaps the finest are *Assisi: the Rocca Maggiore, Assisi from Perugia*, and the *Duomo of Perugia*, caught the very atmosphere of the scenes depicted. The story of the Saint's remarkable career is told with an eloquence and an enthusiasm that, though the episodes related are all well known, enchain the attention of the reader from first to

Reviews and Notices

last, and she is equally happy in dealing with the men who endeavoured to carry out the work of St. Francis after his death. Mr. Kerr-Lawson's able essay on the Franciscan Legend well defines the singular charm, a reflection of that of St. Francis himself, which emanates from the paintings and frescoes, several of which are reproduced, of scenes from his life.

Le Second Livre des Monogrammes, Marques, Cachets et ex-Libris. Composés par George Auriol. Préface d'Anatole France. (Paris: Henri Floury). 8 frs., éd. de luxe, 25 frs.—“Ce n'est pas peu de chose que de bien dessiner une lettre,” remarks the distinguished French novelist in his appreciative preface to this second collection of M. Auriol's signs and emblems—the first made its appearance some seven years ago. The remark is made apropos of an alphabet designed by M. Auriol, but applies equally to the designs reproduced in these volumes. Most readers of *THE STUDIO* know something about these designs, for a whole group of them filled one of its pages two or three years ago, and they do not need to be told that in his particular field M. Auriol stands alone in the modern art world. The charm of his devices lies in their very simplicity: the “home-marks” or *cachets de famille*, the monograms, the seals, and even the book-plates, betray no sign of toil in their production, but seem to have been created with a few fluent strokes of brush or pen, and though throughout the 500 designs reproduced in the volume, the impress of their author is apparent, there is no lack of variety.

William Callow, R.W.S., F.R.G.S. An Autobiography. Edited by H. M. CUNDALL. (London: Adam & Charles Black.) 7s. 6d. net.—This book was originally prepared during Mr. Callow's lifetime from notes carefully made by Mrs. Callow, as her husband recalled from the diaries and memoranda written by him from his early days onwards the episodes in his long career, Mr. Cundall's task, he tells us, having been to assist the artist's widow in putting these notes into a chronological and readable form. The book is profusely illustrated in colours and black-and-white by some of the most perfect examples of his art. The “In Memoriam” which prefaces the work gives a very interesting sketch of the artist's career, which beginning, so to speak, at the early age of eleven, when he commenced to gain his livelihood by practising the rudiments of his art, may be said to have been consummated eighty years later by his “one-man” show at the Leicester Galleries in 1907. The first part of the book is full of incidents in connection with his life

in Paris in 1830 and the revolution of that time. While in Paris he taught the children of King Louis Philippe and many of the French nobility. His place in the history of water-colour art in England is an unmistakable one. In 1838 he was elected an associate of the Old Water Colour Society, and a full chronological list is given of his pictures exhibited at the Society's shows and at the Royal Academy and elsewhere. It is impossible to close the book without being affected by the sentiment of a life so prolonged and peacefully lived and by the simple charm of the nature which becomes visible through its pages.

Chats on Old Miniatures. By J. J. FOSTER, F.S.A. (London: T. Fisher Unwin.) 5s. net.—Amongst the many experts who have recently published books on miniatures, Mr. Foster takes high rank on account of his insight into the peculiarities of technique and appreciation of the difficulties with which the exponents of the beautiful art have to contend. His work is far more than a mere popular chat and gives in a less expensive form pretty well all the information contained in his larger volume, including descriptions of technical processes such as cloisonné and champlevé enamelling, published some years ago. It includes an essay on the French school, the results of its author's examination of the miniatures shown at a recent exhibition at the Bibliothèque Nationale, Paris.

In Mr. Grant Richards's publications this season are included re-issues of Mr. Grant Allen's *Historical Guides to Paris and Venice*, which have enjoyed wide popularity since their first appearance some ten years ago. Both volumes (3s. 6d. net each) have been extensively revised to bring them up-to-date, and both are now for the first time illustrated with numerous reproductions of works of art.

A volume entitled *Hessische Landes-Ausstellung für freie und angewandte Kunst, Darmstadt, 1908*, published by Alex. Koch, Darmstadt (Mks. 20), gives a comprehensive pictorial record of an exhibition which was of exceptional interest as reflecting the progress of modern art in the Grand Duchy of Hesse, whose enlightened ruler has done so much to help it forward. As an account of the exhibition was given in these pages while it was still an actuality, it is only necessary for us to say that this souvenir is entirely worthy of the occasion.

Among the latest accessions to the “Menpes Series of Great Masters,” now so widely known on account of its remarkably faithful reproductions in colour of masterpieces of painting, is Fragonard's famous work, *The Swing*, of which the original is now in the Wallace Collection.

The Lay Figure

THE LAY FIGURE: ON THE LOVE OF ART.

"COULD you tell me who the people are that writing men are so fond of describing as art lovers?" asked the Man with the Red Tie. "Are there really any art lovers—I mean who love art for herself alone?"

"Of course there are," said the Collector. "There is a very large number of people who have a genuine and sincere affection for art, and prove the depth of their affection by generous contributions towards the cost of her maintenance. What plainer evidence of their feelings could you desire than that?"

"What, indeed?" laughed the Critic. "But, tell me, are these contributions made out of pure disinterestedness, or do these generous lovers look for anything in return for their outlay—do they regard it as a gift or an investment?"

"There you have the whole matter in a single sentence!" cried the Man with the Red Tie. "That is what I want to know. Do these people we hear so much about want to support art because she is the object of their deepest affections, or simply because they hope and expect to make something out of her? Is love or self-interest the actual inducement?"

"What a silly question to ask," returned the Collector. "Of course love of art is the reason for the expenditure. No man would spend money lavishly, with no certain hope of return, except for an object about which he felt deeply. If there comes eventually a return for his outlay, he looks upon that as a fortunate proof of his foresight, but not by any means as something which he could exactly calculate."

"Then you would have us believe that all the money you have spent on acquiring works of art has been laid out simply to prove your affection," said the Critic.

"No, I would not," retorted the Collector. "I cannot afford to be extravagant for the sake of a sentiment. I am a business man, and when I spend money I must see some way of getting it back. Yet I am also an art lover, because by my investments, if you like to use that term, I show a desire to contribute to the support of art and to encourage her activity. I am a discreet lover, not a blind and foolish one."

"A discreet lover, indeed!" sneered the Man with the Red Tie, "a lover who lives on the earnings of the object of his affections and profits at her expense!"

"How do I profit at her expense?" demanded the Collector. "If I buy works of art I encourage art—that is obvious. Whether I buy out of mere admiration for her or in a spirit of frank business is a matter which does not affect the main principle. I am a buyer, anyhow."

"And being a buyer, you think it does not matter whether your manner of dealing with art dignifies or degrades her," commented the Critic. "You have certainly no sentiment."

"No, I have to live," replied the Collector.

"The retort is obvious—I do not see the necessity," laughed the Critic. "But, seriously, I regard your creed as absolutely pernicious. The manner of your buying does affect the principle of art patronage, and it affects it very definitely. A bad spirit in collecting taints the whole art market; it cramps and restricts the development of art; it makes the work of art a mere article of commerce; and it subjects the whole of art production to those arbitrary laws of supply and demand which control commercial dealing."

"Why should art claim exemption from laws which are universal? Why should it not be subject to conditions which govern the whole system of economics?" asked the Collector. "Why should art be a law unto itself?"

"Because it is," asserted the Critic; "there is no other reason. The love of art is an instinct which is entirely independent of economics, a passion which suffers no control from expediency or commercial prudence. It is an instinct quite *sui generis*, and one which has its origin deep down in man's emotional nature—an instinct, too, which manifests itself in many subtle ways but not necessarily in the acquisition of costly works of art, for its possession is independent of wealth—an instinct, moreover, quite distinct from that which animates and prompts the average collector one meets in the auction room buying this that or the other thing which he makes a hobby of collecting. The true art lover is no speculator with an eye always on the market returns; he is not a dealer bribing art to do what pays best; on the contrary, he is a man of a delicate mind who worships art because she is pure and uncommercial, and because she gives him pleasure of a refined and wholesome kind."

"Then it looks as if my doubts were justified, and there are no genuine art lovers," said the Man with the Red Tie.

"I don't go so far as that, but among collectors I fear there are not many," replied the Critic.

THE LAY FIGURE.

Modern Brickwork



DETAIL, LOTOS CLUB, NEW YORK

DONN BARBER, ARCHITECT

qualities and its limitations far enough to serve as the ground for illustrating the more recent aspects of American practice in a few cases.

Within a few years the architects have come into the use of many new shapes and colors of brick and, what is of greater consequence, they have returned to better ways of laying them, suggested partly by the study of the older work, partly by their own inventive genius. Embarrassed by this sudden wealth of materials they only fear that they may not have opportunities enough to fully exploit the resources now offered to them. Good bricks in

MODERN BRICKWORK—II
BY CHARLES W. STOUGHTON
OUR discussion of brickwork in a previous article carried the suggestion of its good

many colors have been burned for some time, and satisfactory results have been obtained with their use in association with stone and terra cotta. In general, the brickwork played a secondary part and the building depended almost entirely on the char-



Courtesy of Fiske & Co., Inc.

DETAIL, LOTOS CLUB, NEW YORK (THIRD STORY)

DONN BARBER, ARCHITECT

Modern Brickwork



HOUSE ON PARK AVENUE
NEW YORK

LITTLE & O'CONNOR
ARCHITECTS

acter of the stone framework—the laying was regular, the joints small, the wall surfaces smooth and

XII



POLICE STATION
MOSHOLU PARKWAY
NEW YORK CITY

STOUGHTON &
STOUGHTON
ARCHITECTS

unvarying, forming only the quiet background for the real architectural demonstration.

The range of colors is being somewhat increased, the surface texture is more varied and, with this, several tints are now obtainable in the faces of single bricks. Different shapes and sizes make possible, with the great variation of joints, pattern and tapestry work, and so open an unlimited field of design, which may be characterized as art for brick's sake. The fact that Oriental people in forgotten centuries occupied and completely cultivated this field need not disconcert us—we can use all that they have taught us, and more. It is something to have at last caught up with such artists in clay. The essential first step is taken when we return to

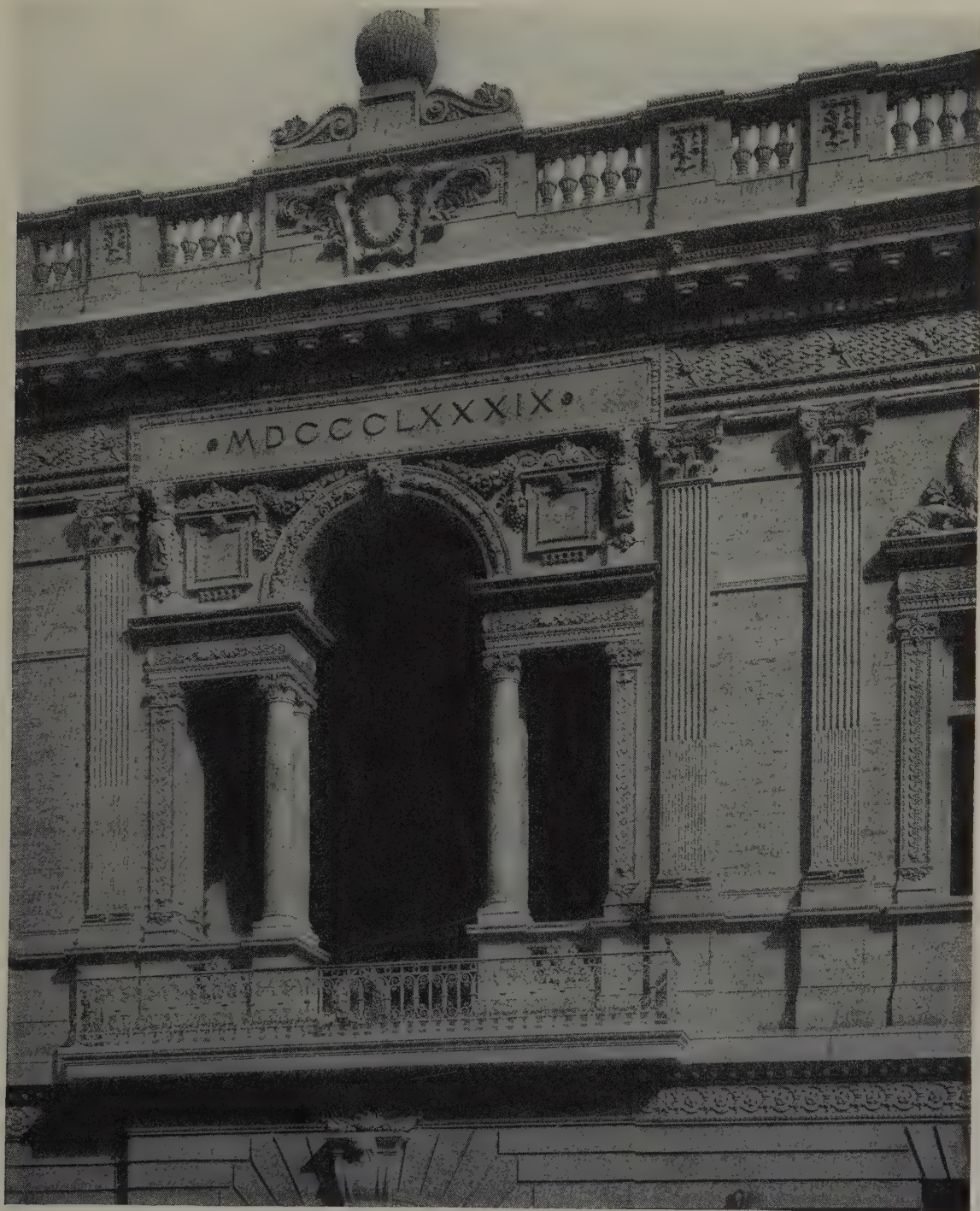


Courtesy of Sayre & Fisher Co.

BROOKLYN HEIGHTS
CASINO

W. A. BORING
ARCHITECT

Modern Brickwork



THE CENTURY CLUB, NEW YORK

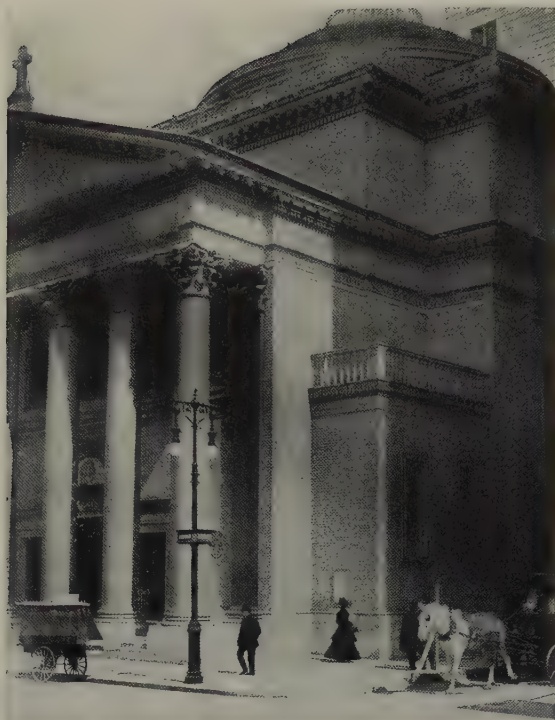
M'KIM, MEAD & WHITE, ARCHITECTS

the notion of using the bricks in ways appropriate to their individual qualities with perfect confidence in their ability, unaided, to build up interesting and beautiful walls.

Brick and terra cotta have always been much

used together, the latter imperfectly filling a place midway between the brick and stone, but often out of scale with both, the pieces too large for the brick, too small for stone. A part of the function of terra cotta can be performed by brick, molded in forms a

Modern Brickwork



MADISON AVENUE
PRESBYTERIAN CHURCH.

M'KIM, MEAD & WHITE
ARCHITECTS

in brick and stone, with some terra cotta, and the Madison Square Presbyterian Church in brick and terra cotta, with sparing use of stone for the columns of the portico. In the latter, as in the Century Club, by the same architects, the brick and the terra cotta make the composition and leave nothing to be desired, as always when the terra cotta is so finely modeled, so perfect in color and texture and so skilfully used that it seems as though the brick itself had simply flowered into terra cotta. The brickwork of St. Paul's Chapel, with its slight reliance on stone, and especially in its great interior expanses of mellow brick, terra cotta and Guastavino tile, gives the effect of a rich building designed with the full assurance of the sufficiency of the brick.

The admirable service performed by brick as a pavement where the traffic is not too heavy is shown, on a large scale, in the walks around the Columbia University grounds, where a red paving-brick is used, bordered with bands of stone. In the wide esplanade in front of the library the brick and stone form a great carpet of red and white panels, enlivened by a few patches of green grass. The color contrast between the brick and the terrace constructions is excellent. The panels of opposed materials give each material a greater value in the pres-

little larger than the wall bricks, for bands of ornament and moldings, or as individual units of ornamental panels, through which the wall joints run, insuring at once complete unity of color, texture and scale with the other parts of the wall.

In the combination of its simple, honest qualities brickwork serves the cause of virtue, as it brings to the builder the assurance of a sturdy resistance to the shapeless forms to which doughlike materials—concrete and stucco—so readily lend themselves. There is less temptation, and so less danger, of falling into the abyss of Art Nouveau when using well-laid bricks than with stone or with concrete.

Brickwork calls for strong and idiomatic handling, and the present generation of designers has but just commenced to enter upon its study. While a thousand edifying examples of detail might be illustrated, only a few very good buildings completely composed of brick and terra cotta could have been found in our cities before the present time, and even now their number is small, for design adapted to newly used materials develops but slowly. The Renaissance is opening; it still lies before us.

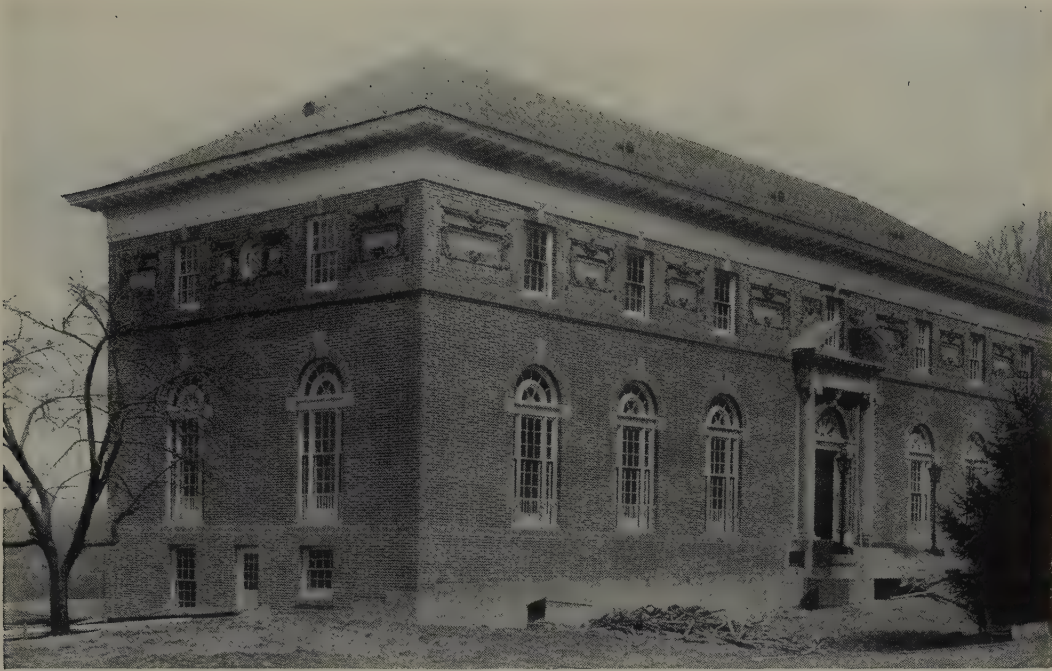
There are two new churches of preeminent excellence—St. Paul's Chapel, Columbia University,



MASONIC HALL
BROOKLYN

LORD & HEWLETT
ARCHITECTS

Modern Brickwork



Courtesy of Fiske & Co., Inc.

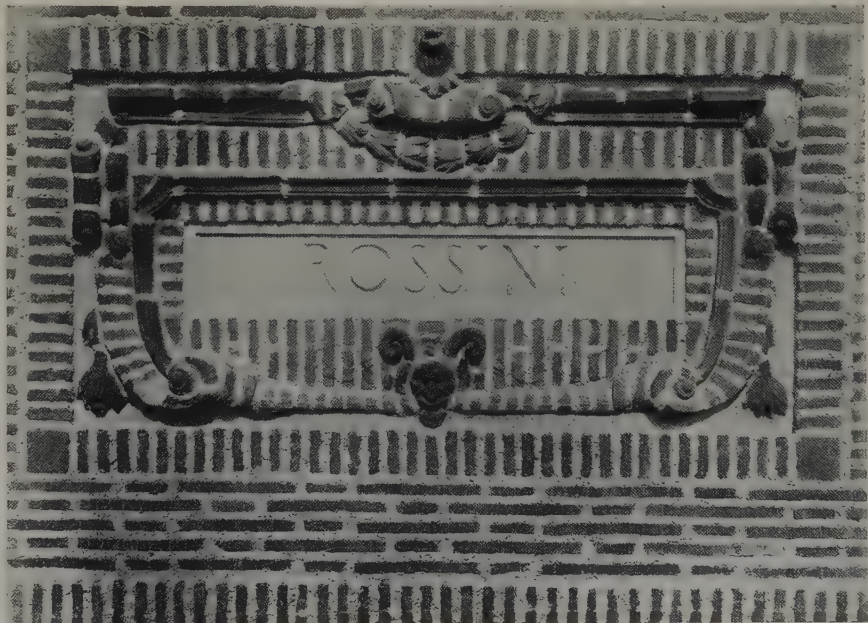
RUSSELL SAGE MEMORIAL HALL, NORTHFIELD, MASS.

DELANO & ALDRICH, ARCHITECTS

ence of the other, while the general relation of the color scheme of the groundwork and the buildings gives unity to the whole group.

On a smaller scale this use is also illustrated at the Soldiers' Monument, in Riverside Park. Here the platform and terrace approaches are paved with a yellow brick molded in shape to form radial panels around the monument, and circular and rectangular panels elsewhere, bordered and framed with white marble slabs. The brick is opaque and dull, the marble fresh and brilliant. The warm tone of the bricks and their beveled edges, rising slightly above the stone surface, form a strong,

firm base to the clear white stonework of the monument above and give a touch of color to the whole composition. Incidentally the bright red brick walls of the two large houses across the drive serve the



Courtesy of Fiske & Co., Inc.

DETAIL, PANEL IN BRICK

RUSSELL SAGE MEMORIAL HALL

Modern Brickwork



Courtesy of Fiske & Co., Inc.

M'LEAN RESIDENCE
WASHINGTON, D. C.

JOHN RUSSELL POPE
ARCHITECT

Park, are built of a bright red brick in two shades in panel work and diaper patterns, very slightly raised from the wall surface. There are some terra-cotta panels, and blue tiles form bands under the eaves, but the buildings depend for their character entirely upon the use of the brickwork and the bright blue tile roofs that sparkle in the sunlight over the red walls.

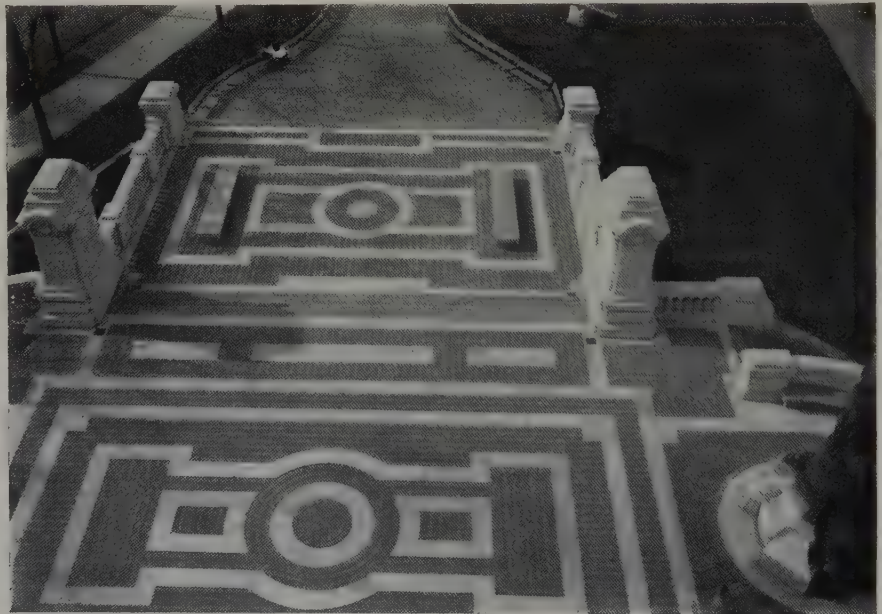
The other details given illustrate a few out of very many which might equally well

same purpose in opposing a strong color to the utter whiteness of the monument.

The new Academy of Music in Brooklyn is essentially a brick building, the stone and terra cotta forming merely the trimming to large wall surfaces of a light-colored brick. Many of the bricks are stamped with a device—a lyre, as those of the Lotus Club are stamped with a lotus and those in the Madison Square Church with a cross. Seen from a distance this slight pattern forms a texture; close at hand, interesting spots.

The police station house and stable standing in the Mosholu Parkway, at Bronx

have been selected—fine buildings, all of them, and with good detail, well worked out. They, at least, show some of the peculiar excellencies of the bricks now being used. They suggest how the small size



SOLDIERS' MONUMENT, SOUTH APPROACH
RIVERSIDE DRIVE, NEW YORK

STOUGHTON & STOUGHTON
ARCHITECTS



Courtesy of Charles T. Wills, Inc.

ST. PAUL'S CHAPEL
COLUMBIA UNIVERSITY
HOWELLS & STOKES, ARCHITECTS

Modern Brickwork

of the bricks permits them to make quick and unexpected turns, to give a play of color which may be due to the color of the clay, the variations in burning or the texture of the surface. Under one light all of the headers will shine in the wall; under another they will retire to give place to the stretchers and the wall then assumes a different color and different pattern, going thus through a series of subtle variations, not serious enough to affect the architecture but quite enough to affect the design.

There are two general directions for the development of ornamental brickwork: One, the introduction of tile or marble panels and bands framed with richly ornamented moldings of terra cotta or stone, with the use of many different colors of brick, in tapestries and patterns, lending a touch of almost Oriental richness to a construction of wall already ornate and full of style; the other, more suited to quiet and refined designs, the laying of bricks of about the same color with little, if any, variation of surface, but still in panels, bands and patterns. In the former case both the brick and the decoration are always in evidence and celebrate together; in the latter, one is left to consider the decoration or not as he may please—look for the patterns and they are there; dismiss them and they retire quietly into the general surface of the wall and nothing is left but brickwork.

C. W. S.

THE evolution of the English house through the

XVIII



Courtesy of Sayre & Fisher Co

HOME CLUB
NEW YORK

GORDON, TRACY & SWARTWOUT
ARCHITECTS

centuries is described by W. Shaw Sparrow in "The English House," just published by John Lane Company. Like "Hints on House Furnishing," by the same author, the book is fully illustrated.

St. Bartholomew's Facade

ST. BARTHOLOMEW'S FACADE BY RUSSELL STURGIS

THE triple porch of St. Bartholomew's Church in Madison Avenue, New York City, was built long after the general completion of the building, and as a confessed enrichment, a monumental work of art with sculpture in stone and in bronze. In that respect it is very nearly unique among American buildings. The church had long been a place of meeting for a wealthy congregation, and some members of that congregation wished to present costly bronze doors to the church. Then it appeared that the plain modern Romanesque design of the building would be rather hurt than helped by the six highly wrought valves of bronze, and accordingly a rich portal was designed for each one of the three doorways. The next step was to bind the three portals together into one

composition in a design evidently suggested by the wonderful portals of Arles and of Saint-Gilles, in Languedoc; for the design might well have been somewhat different had not those wonderful fronts in the south of France interested and strengthened the designer of the American monument. Indeed, it is surprising the amount of inspiration which one successful building will give to the artist who proposes to design another. All architectural progress has come from the direct study by the younger artists of the works of their precursors.

The church as first built, about 1865, had in the middle of its facade on Madison Avenue a porch of slight projection with one doorway; on either side of this a round-arched window, and again on either side, and near the southernmost and northernmost corners of the building, two round-headed doorways a little smaller than the entrance in the middle. This constituted the lowermost story, for the wall

was high and blank above these five round arches. Then the second story, architecturally speaking, was an arcade of fifteen arches, with slender shafts to carry them, and an arcade of five arches to the north of this and kept within the width of the slender campanile. Above this, again, rose the five arched windows, and above those the gable, filled with an arcade following the rake, even as now.

Our photograph, Fig. 1, shows a wholly new structure built slightly in advance of the old church and carried from corner to corner without break, so that the formerly projecting doorpiece on the south and the campanile on the north are alike masked by this new frontispiece. The arcade of fifteen arches above the middle doorway is the old one, though rebuilt, and so is the arcade of five arches above the northern doorway, while that of four arches above the southern doorway is, with its pilasters and crowning gable, a



NORTH PORTAL
ST. BARTHOLOMEW'S

PHILIP MARTINY, SCULPTOR
M'KIM, MEAD & WHITE, ARCHITECTS

St. Bartholomew's Facade



CENTRAL PORTAL
ST. BARTHOLOMEW'S

DANIEL C. FRENCH, SCULPTOR
M'KIM, MEAD & WHITE, ARCHITECTS

new structure replacing the upper part of the old doorpiece at that end of the façade. It has seemed necessary to explain in this way the character of the undertaking which the gift of those bronze doors was made to include. There are not many persons now who remember the aspect of the original church, although the upper part of the front, containing nearly half of its superficies, remains unaltered.

The scheme of the design was elaborated by the firm of McKim, Mead & White, and as it was clear from the commencement that sculpture would be the art most in evidence, so a complete scheme, reminding us of the work of the Renaissance masters upon a monument of the Sixteenth century, took shape through the combined good will of architects and employers.

To Mr. Daniel C. French was committed the

task of designing the main doorway, with its enriched architraves and pilasters, its highly wrought lintel for the doorway proper, its storied tympanum and the bronze valves themselves. Mr. French, indeed, asked and had the services of Mr. Andrew O'Connor, to whom he has always given most willingly full credit for a great share of the work. The southern doorway with all its detailed richness, nearly as described above in the case of the main one, was the work of Mr. Herbert Adams; that of the northern doorway was, in like manner, that of Mr. Philip Martiny. It is probable, however, that the more simple decorative parts, such as the sculptured voussoirs of the outer arch in the northern and southern portals, the capitals of the columns, and probably the enriched moldings and such like purely architectural ornamentation, are rather the work of the architects themselves and of their decorative designers, influenced

by the traditions of the Italian Renaissance, than the unrestrained work of an American sculptor at the beginning of the Twentieth century.

It remains to be said that the broad frieze in two short lengths, which flanks, as it were, the opening of the middle doorway, is the work of Mr. O'Connor. It is probable that this twofold composition excites the immediate attention of the student more than any other detail.

Perhaps the best way to study such a piece of combined sculpture and architecture, carried out along traditional and yet original lines of thought, is to take one-third of the whole design, such as the north doorway, and consider it more in detail. The tympanum over the door, with its relatively large figures and its interesting treatment of a sacred subject, reminds the student of Italian art, rather strongly of Luca della Robbia, not disagree-

St. Bartholomew's Facade

ably, not with an impression that too close a study has been made of the illustrious man of the Fifteenth century. If less than perfect satisfaction is felt in regarding this very beautiful alto relief it will be because of its lack of perfect harmony with the sculpture of the bronze doors below, and still more with the *Procession of the Cross* sculptured upon the lintel of the door. That lintel, with its design in high relief, is rather of northern inspiration—it is rather the thought of a man profoundly versed in the sculpture of the northern Gothic school seeking for greater truth

of modeling and perhaps for a more perfect grace of composition than the porch sculptures of the northern cathedrals generally contained.

Assuredly, it is not Italian of the Centre either in disposition or in the conception of each separate one of the figures in the striving and passionate group. Similar freedom of gesture, similar daring in realistic treatment of the action may, indeed, be found in Italian paintings, but hardly in architectural relief. It is an admirable thing to see in this modern front, for the diminutive scale of the whole prevents the free and irregular grouping from acting as a detraction to the architectural lines, and it is perfectly placed in broad daylight for the study of those who enjoy sculpture connected with a religious building. It is only when we compare this frieze with the semicircular lunette above, and lintel with tympanum, that the sense of discrepancy above suggested can arise in the mind. These conclusions apply in a somewhat less degree to the bronze panels below. The strong personal treatment of the heads, every one of them an ideal portrait, as it were, is, indeed, contrary to the Italianate taste as shown in the tympanum group, but when it is considered as making a strong appeal to those who pass the doorways during the times when the doors are shut nothing more impressive could be imagined. This is not to say that the design of the doors is a perfect one. The purely ornamental details, the surrounding leafage and the storied panels are less fortunate. It is not hard to see that this has been inspired by careful study of natural forms



FACADE OF ST. BARTHOLOMEW'S
(FACING EASTERLY)

M'KIM, MEAD & WHITE
ARCHITECTS

conducted in a time when nature was much better understood than ornamentation and when the loving study of her simplest forms came easy to the artist who found architectural decoration almost wholly beyond his reach.

It will be impossible here to examine each one of the portals in detail. Still less is it feasible to follow out the ecclesiological significance of the different parts. But a word must be said of the great frieze, because this, more than any other part of the design, will disturb those persons who long for tranquillity and repose in the architectural sculpture which they study. Twice it has been said to the present writer, as he stood in front of this porch with two different American artists, each of great and deserved reputation, that these somewhat contorted, somewhat overmodeled figures are too Rodinesque. It is a matter apart, the influence and the artistic merit of the great Auguste Rodin, but this one tendency of his work—the tendency toward violence and excess of gesture—is more likely to offend when seen in connection with the severe lines of a building than when found existing in the separate groups which convey this sculptor's swift and vigorous thought. The present writer feels this objection to the full and uses the citation here given merely because there is no room to dwell upon the separate details which produce that effect upon the mind of the lifelong student of sculpture. We are all of us accustomed to that fault in modern architectural sculpture, "the throwing about of the arms and legs," but it does not appear that use makes wel-

Furniture at the Colony Club

come. Even the most confirmed medievalist has been influenced so much by our knowledge of Grecian relief that his mood as he studies a band of sculpture like this will be averse to such excess of movement in the figures which make up the composition.

EIGHTEENTH-CENTURY FRENCH FURNITURE AT THE COLONY CLUB

THE furniture of the Eighteenth century is such an important source of the work of many of the best cabinet makers of to-day that a study of the furnishing and interior decoration of the palaces of the late Louis's, and the brilliant people who attended their courts, cannot but be helpful to those in search of suggestions in regard to the furnishing of their own homes. That many of the most beautiful examples of French Eighteenth-century furniture which exist to-day are at present in the houses of private individuals in New York City, was clearly shown by the beautiful exhibition held recently at the Colony Club. Here were pieces of furniture bearing the monogram of Marie Antoinette, gorgeous tapestries, and even a dinner-table set with the exquisite china and glass of that century renowned for the grace and delicacy of its entertain-

ments. Visitors to the exhibition had their enjoyment greatly increased by a little pamphlet handed them on entering, entitled: "The French Salon of the Eighteenth Century." This little pamphlet, contributed by Mrs. E. H. Blashfield, gave a short account of the history of domestic architecture and interior decoration during the Eighteenth century.

The young Marquise de Rambouillet, the Italian wife of the Vidame de Mans, who later succeeded to the title of marquis, "brought her Italian love of light and air and clear spaces to the reconstruction of her hotel, and proved herself, if not a practical architect, an able designer. She was a successful innovator in domestic architecture and introduced, if not created, a new type of dwelling. 'It was from



LOUIS XVI EBONY CABINET

COLONY CLUB EXHIBITION

Furniture at the Colony Club



GOBELINS TAPESTRY

COLONY CLUB EXHIBITION

her' (the Marquise), says Tallemant des Reaux again, 'that they learned to put the staircases on one side, so as to have a fine suite of rooms, to raise the floors and to make the doors and windows high and large, and place them opposite each other.'"

The Colony Club exhibition was arranged so that the visitor had the impression that he was entering the salon of one of the nobility of the Eighteenth century. At each end of the room were beautiful tapestries, desks, tables and chairs, while in the cen-

Furniture at the Colony Club

ter of the room was the dinner table mentioned above. Around the sides of the room were cabinets, bird cages and other large pieces of furniture.

Among the most interesting articles in the exhibition, from a historical point of view as well as from the point of view of art, was a backgammon table made in marquetry of colored wood by a cabinet maker who signed himself B. V. R. V. The ceinture contains a row of medallions, each with a small flower, contained in rounded compartments in gilded bronze. The interior is lined with ebony, with two cases containing the draughts, the dice boxes, with two double movable candlesticks. The upper side forms a chessboard and has on each side a bunch of flowers executed in violet wood on a ground of rosewood. This table is supposed to have been the property of Madame de Pompadour.

The carved wooden, painted and gilt console table with a black-and-white marble top, loaned by Mrs. M. Orme Wilson, is a good example of Louis XIV style. The central ornament of the table is a smiling face, while on either side of the face are flower garlands, shells and other decoration common to the period. The six legs are volute shaped and terminate in lion's claws.

No. 31 in the catalogue was one of the finest cabinets in the exhibition. It is made of ebony, inlaid with slabs of black and gold lacquer, exquisitely mounted with ormolu by Gouthière, a large oval plaque with a sacrifice to Cupid on the door, surrounded with wreaths of figures in high relief, terminal figures of Victory at the angles, the frieze and handles chased with infant satyrs, cupids, birds and flowers in high relief. The whole is on a stand, with three drawers and a stretcher beneath, with slabs of black and gold lacquer. The cabinet was made for Marie Antoinette and is now the property of Mrs. Vanderbilt.

On top of this cabinet was placed a clock of alabaster, probably designed by Falconnet. The design consists of a group of three figures—a man, a woman and a child, draped after the fashion of the classic gods. The man, apparently exhausted, is supported by the woman's right arm, while the child sits beside him.

Another interesting clock in the collection was No. 139, of Louis XVI design. This clock was brought to America from Paris by Mr. Charles Taylor, of Boston, shortly after the French Revolution, and has been in the possession of the family ever since.

No discussion of the Colony Club exhibition, however brief, would be complete without mentioning the beautiful tapestries lent by Mr. J. P. Morgan and Mrs. H. P. Whitney. Both of these tapestries are Gobelins, Mr. Morgan's representing a pastoral scene executed from a design of François Boucher, while Mrs. Whitney's was designed by Deshayes.

Taken as a whole, the Colony Club exhibition was one of the most noteworthy that has been held in New York for a long time. It should be of permanent value in educating the taste of the American people and in teaching them that no art is a labor of a few minutes, but the work of months and years, calling for the best qualities of birth and education on the part of the craftsman.



LOUIS XIV CONSOLE TABLE

COLONY CLUB EXHIBITION

An Adirondack Camp

AN ATTRACTIVE CAMP IN THE ADIRONDACKS

ON THE north shore of Loon Lake, New York, is situated an interesting camp building, planned by James L. Burley, after designs by Louis J. Keimig. The house faces south and is constructed for both winter and summer use. It contains a large living-room, 50 feet wide and 32 feet deep, the southwest corner of which is screened off and used as a dining-room. This room extends upward to the roof of the building, after the fashion of the old baronial hall. The ceiling is crossed by rafters, which add still further to its comfortable appearance.

A balcony runs around the second story of this hall, much after the fashion of houses in Ireland, and upon this balcony open the bedrooms. Behind the fireplace and chimney, constructed of rough stones, are placed the stairways leading to the two balconies, one to the right and one to the left. The



LIVING-ROOM
CAMP IN ADIRONDACKS

JAMES L. BURLEY, ARCHITECT
FROM DESIGNS BY L. J. KEIMIG

room is paneled and wainscoted. The ceiling beams and rafters are left exposed, showing the plastered walls between the timbers. The plaster is painted a mottled golden brown. The woodwork is of chestnut stained a faded brown, while the furniture, which was especially designed and built for the room by Mr. Charles Rohlfis, of Buffalo, N. Y., incorporates the locally famous tamarack tree.

One of the problems with which the architect of this room had to contend was that of concealing the heating-apparatus. Radiators were placed in the deep wall spaces under the windows and hidden by registers of an interesting design and finish. The danger of loss in heating-capacity had to be considered in hiding the radiators, but several seasons of occupancy have shown that the difficulty has been overcome with entire success.

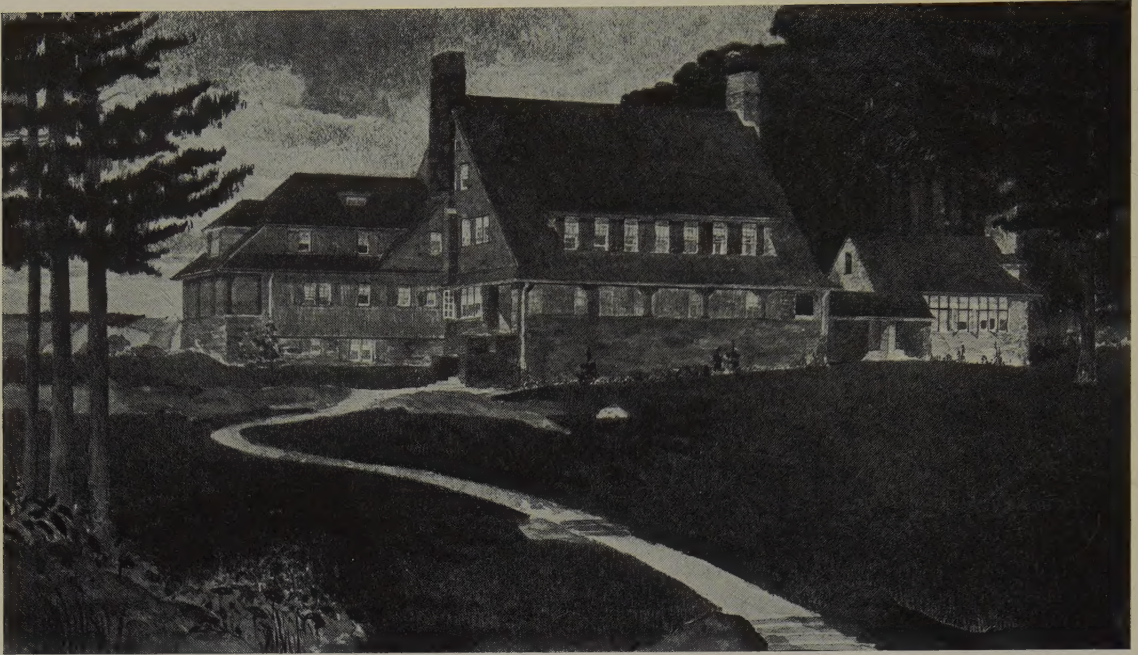
The room is also exceedingly well lighted, both by windows and by artificial light. There is a large candelabra hanging by chains from the roof containing lights shaped after the fashion of torches.



LIVING-ROOM
CAMP IN ADIRONDACKS

JAMES L. BURLEY, ARCHITECT
FROM DESIGNS BY L. J. KEIMIG

Recent Publications



COUNTRY HOUSE

SQUIRES & WYNKOOP, ARCHITECTS

RECENT PUBLICATIONS

IN "Two-Family and Twin Houses" (Comstock) the editor of the *Architects' and Builders' Magazine* reproduces a variety of designs showing the latest ideas adopted by architects in this country in planning this class of dwellings in city, village and suburb. The type, which calls for ingenuity in coping with the restrictions of small-lot areas, has suffered through a lack of well-directed effort, and the writer's suggestions should help to improve the prevalent standard. Two detailed specimen specifications are presented. A portfolio of reproductions of Mr. Louis Schaettle's best mural figure decorations has been pub-

lished by the Schenk Art Company. The twenty-eight plates form an interesting series, including friezes, ceilings, panels, lunettes, amorettes and spandrels. W. Shaw Sparrow has written an untechnical history in "The English House; How to Judge Its Periods and Styles" (John Lane Company). A faithful sketch of the human side of the subject is afforded. The book is fully illustrated. Lina Eppendorff, an instructor in Pratt Institute, has produced a practical aid for classroom use in her illustrated "Handwork Construction," giving suggestions for graduated instruction in free weaving, interweaving, wrapping, borders, sewed baskets, bead work and knots. C. R. Ashbee, whose lectures in this country have attracted attention,

presents some deductions from twenty-one years' experience and a record of the workshops of the Guild of Handicraft in his "Craftsmanship in Competitive Industry" (Essex House Press). The book is to be heartily commended to a wide reading. It describes the arts and crafts movement and its ethical purpose, the need of a standard, the competition of machinery, etc.



Copyright, 1908, by The Schenk Art Company

MURAL FIGURE DECORATION

BY LOUIS SCHAETTLE





"A GROUND SWELL-CARRADALE," FROM THE
OIL PAINTING BY WILLIAM MCTAGGART, R.S.A.

(By permission of Major Thorburn.)